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"CINDERELLA."
At The Palladium.

The Story Book Man ... Gordon Terry
Cinderella ... Lennie Deane
Prudence ... Pearl Dawn
The Good Fairy ... Cherry Hardy
The Squire ... Picton Roxborough
Baron Hardupp ... George Mozart
Gertrude ... Jennie Gregson
Caroline ... Isabella Dillon
The Debt Collectors ... Naughton and Gold
Dandini ... Susie Belmore
Prince Charming ... Clarice Mayne
Buttons ... Charles Austin
Principal Ballet Dancer ... Derra de Morada
Speciality Dancer ... Mdlle Albion
The Horse ... Shanks Brothers
Footman ... Jack Frost

The first in the field of the West End Pantomimes, Mr. Charles Gulliver's "Cinderella" was produced at the Palladium on Wednesday last to a vast audience in which many well-known music-hall figures were to be observed. Mr. Harry Day and his first-lieutenant Mr. Charles Henry have brought all their genius to bear on the production and the result is a pantomime in which fun, music and spectacular effect take equal shares in the provision of the audience's delight. Nothing, in fact, was wanting to ensure a huge popular success, and when the curtain fell at midnight (a little cutting will have to be done, but it will be a shame) there was a scene of great enthusiasm.

One would imagine that it is next to impossible to throw any fresh light on the well-worn subject of "Cinderella," but the authors, Messrs. Charles Henry and Gilbert Lofthouse, have managed to invent several novelties. Thus we have a pretty little prologue in which pantomime themes are briefly reviewed, whilst the fairies (and incidentally, of course, the stage directors) early prove their powers by arranging a transformation scene in the first quarter-of-an-hour. Nevertheless sticklers for accuracy will find all the main incidents of the popular story to be there as well. Prince Charming still longs to be loved for himself alone; Buttons still has a hopeless passion for "Cinders" and the Ugly Sisters are still as "catty" to each other as ever they can be.

But on what a vast scale is it all portrayed! Prince Charming makes his first triumphal appearance on horseback and surrounded by a pack of hounds; Cinderella makes her toilet in a vast fairy boudoir in which the powder puffs, scent bottles, yea, even the very cupids which adorn the dressing table are human beings, whilst the carriage which bears her away to the Ball boasts not only six ponies but outriders as well. How entrancing too are the mystic colours of the "Land of Make Believe" and how beautiful the flower costumes in that splendid final "staircase" scene. And the ensembles, particularly that stupendous pony trot (blacks, roans, dapple greys, etc.), which evoked such a spontaneous burst of applause quite early in the proceedings—what masterpieces of production work they represent!

The Prince is Miss Clarice Mayne. Debonair, courageous and chivalrous, she captures many hearts besides that of Cinderella and fully justifies the designation of "Charming." To Miss Mayne too fall many of the important songs, including that strikingly mellifluous number "Ukelele Lady." Encore after encore was demanded for this song. In the title-rôle is Miss Lennie Deane, a dainty little lady who has not yet succumbed to the "shingle." Here, therefore, was a Cinderella of one's dreams and no wonder that the Prince sang "I'm so terribly in love with you"—an elegant strain (by Arthur Wimperis and Vivian Ellis) which runs through the piece as a sort of "leit-motif." The two ugly sisters have both female representatives, a condition which rarely obtains, but it is not every manager who has the opportunity of the services of both Miss Jennie Gregson and Miss Isabella Dillon. These talented exponents of the burlesque art revelled in their jobs, a remark which applies equally to Miss Susie Belmore who is the all-important Dandini. Those who thought that this dashing Dandini might not be able to sing had a rude surprise in Scene 9 when the fair Susie fairly made the rafters ring with "A flower from an old bouquet." Others on the distaff side are a sweet singing Prudence in Miss Pearl Dawn, a graceful and benevolent fairy in Miss Cherry Hardy, and two acknowledged experts in the terpsichorean line in the agile forms of Mdlle Derra de Morada and Mdlle. Albion (the latter being also responsible for the ensemble and ballets). Young femininity was also given its appointed Christmas prominence by Terry's Juveniles who have a successful scene all to themselves.

Now what about the mere males? Was Charlie Austin a vast success? Guessed right first time! There is a human touch about Mr. Austin that goes a long way to make him the Buttons "par excellence." For remember Buttons bears the bright frontal exterior that hides the aching heart. Still he is there principally to make us laugh, and this Charlie does all the time. No less a compliment is due to be paid to Messrs. Naughton and Gold. They early made themselves popular by indulging in a little fisticuffs and subsequently whether embarking on disastrous shopkeeping, selling spurious keys of the royal cellar or dancing nimbly from side to side, they were followed by roars of laughter. The expert Mr. George Mozart makes a capital job of the much harassed Baron Hardupp, every subtle shade of that unfortunate gentleman's predicament being neatly expressed; Mr. Gordon Terry makes a resonant Story Book Man in the Prologue; Mr. Picton Roxborough is a tall Squire and the Shanks Brothers

(Continued at foot of col. 5).

[Photo, Swaine Southsea.
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"9-45"
At the Comedy.

A Play in Three Acts, by Owen Davis and Sewell Collins. Presented by Mr. Archibald Nettlefold and Mr. J. E. Watts-Phillips, at the Comedy Theatre, on Tuesday, Dec. 22.

Doyle ... Frederick Forrest
Mack ... Wilson Blake
Mrs. Randall ... Beatrice Wilson
Howard Randall ... Rex Alderman
Mary Doane ... Allison Leggatt
Doane ... Frederick Leister
Robert Clayton ... George Merritt
Inspector Dixon ... Arthur Finn
Dr. Norton ... Bryan Powley
Margaret Clancy ... Margaret Moffat
Tom Turner ... Kenneth Kent
Molly Clayton ... Eve Gray
Jack Glover ... Walter Hudd
Ruth Jordan ... Dorothy Tetley
Hotel Maid ... Helen Goss
Galliani ... Albert Brouett
James Everett ... Franklyn Bellamy

There was a certain nursery rhyme which concerned the killing of one Cock Robin. In that crime there were many participators, but, if we remember rightly, only the sparrow boldly declared his guilt. There is but a slight parallel between this fabled murder and the one in "9.45," the thrilling mystery play produced at the Comedy Theatre on Tuesday evening last, and that is in both cases the evident antipathy which was generally displayed towards the victim. Howard Randall was apparently, to put it feebly, the last word in loathsomeness. He was effete, immoral and degenerate, and his swift passage from this world left the earth a cleaner place. But the problem was: "Who shot him?" And the answers were as thick as blackberries in autumn. So many people confessed to having actually fired the shot believed to have killed him that Inspector Dixon found himself in the position of having arrested a "firing-squad" on irrefutable evidence. The play must be seen to realise how irresistibly funny is the result, for consider what problems the bewildered Inspector had to face.

First, a shot is heard in a room the door of which is locked from the inside. On the door being forced, the two grim facts to be found are the dead body of Howard Randall, which falls out when a cupboard is opened, and a service revolver which has been used by the person who committed the deed. The young man's mother talks of a woman in the case, but stronger evidence lies in the initials J.E. on the revolver, pointing to one James Everett, between whom and the dead man there had been a bitter quarrel. Both Everett and the woman, Ruth Jordan, are accused, and it is evident they are intimately acquainted with events, for each has been present in the room about the time the murder was committed. After the usual tortuous cross-questioning, Everett confesses his guilt. The elated Inspector, bringing forth other witnesses, continues his examination, only to be confronted with Ruth Jordan's statement that *she* killed Randall. And the reason? Because it was the only way of obtaining from him letters that he was using against her. At this juncture in steps the old butler, Doane, who says quietly that they are all wrong: he, with his little, old-fashioned pistol, *he* killed the man! Enter the doctor, who confirms at least one part of the butler's statement by producing the bullet which he has taken from the body, and which has indeed been fired from Doane's pistol. Obviously the Inspector cannot charge them all, and thereupon he bids each give an account of how the murder was done. Everett and Miss Jordan give a graphic story of shooting the young man as he faced them, but only the butler's tale tallies with the fact that the shot entered the body from the back. But even the butler is stupified when asked to explain how he got out of the room and managed to lock the door behind him, from the inside! Then pandemonium ensues. Everybody is suspected, particularly the young chauffeur of the house, and we are even inclined to mistrust the fiery little Irish cook, and the waiter at the Ritz. Who actually did kill Howard Randall it would be unfair to state, but the tension is kept to the very end of the play and is intensely exciting. It is one of the best mystery plays we have seen for some time, sparkling with humorous situations and thrilling moments.

The acting throughout is so good that it seems almost invidious to particularise. Mr. Franklyn Bellamy as James Everett bore himself right manfully, and was typically the gallant Englishman who stakes his life for the honour of his lady. Mr. George Merritt acted most impressively as Robert Clayton, the avenging uncle of the dead man, and Miss Dorothy Tetley was charming and appealing in the rôle of the distressed maiden. There was a good little study of the accused chauffeur from Mr. Kenneth Kent, and Miss Margaret Moffat's fiery Irish cook was most amusing. Mr. Walter Hudd and Miss Eve Gray made a joyous young pair of lovers, and Mr. Arthur Finn gave a very firm performance as the Inspector. Other parts were all well played by Miss Beatrice Wilson, Miss Allison Leggatt, Mr. Frederick Leicester and Mr. Albert Brouett.

The play, which was received with much enthusiasm, was produced by Mr. Sewell Collins.

(Continued from col. 2).

get every ounce out of the humour of such quadrupeds as the horse and cow.

Supplementing the special music of Mr. Vivian Ellis are such popular specimens from the publisher's lists as "Why don't my dreams come true" and "Yearning." This "Cinderella" is obviously destined for a long run.

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WANTED, COSSACKS, Arabs, or Japanese Troupe; also Circus Artists, all lines, Sideshows, Bandsmen, Grooms, Tentmen, Coloured Staff, Billmen, Easter onwards. John Duffy and Sons, Manor Paddocks, Waterford, Ireland.

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WANTED, Musical Director for "Humpty Dumpty," open immediately. Full particulars to DeLacy, Hippodrome, Rotherham.

WANTED, for Legion of Frontiersmen, Bandmaster, to organise Band, London. Letters only. Fullest detls., exp., ablts., refs. Callers not seen. Box 930, "The Era."
PALACE THEATRE,
Scunthorpe, Lincs.

WANTED, Pianist-Conductor for Pantomime; join at once. Wire Jack Brennan, Theatre Royal, Halifax.

WANTED, Good Violin Repet., must be capable of taking over; commence immediately; M.U. Apply M.D., Pavilion, Barnsley.

WANTED, VIOLINIST Conductor with library, to play for pictures about 5½ hours on weekdays and about 3½ hours on Sundays. State full particulars, where last engaged, reason for leaving, age, lowest terms and when ad-liberty to open, to C. A. Seebold, Rivoli, Worthing. Permanency to the right man.

WANTED, Violinist. 'Cellist, also Flautist, men, for tour. Apply, with instrument, 12 o'clock, Hearn, 29a, Charing Cross-road, W.C.2.

WANTED, Brilliant Violinist as sub-leader for large orchestra and leader of relief trio. Must be soloist and thoroughly acquainted with all classical trios, etc. Commence January 9th, 1926. Hours: 1.15 to 2.15, 3 to 5, and 6.45 to 10 p.m., with usual intervals. Terms to Musical Director, Piccadilly Picture Theatre, Manchester.

WANTED, Violinist, 'Cellist, Pianist, Cornet, Drummer for first-class engt.; must be solcist. Apply personally, Piena House, West-street (Cambridge-circus), W.C.2.

WANTED, Violin Rept. for small orchestra; preference given to one able to relieve Orchestral Pianist; evenings only. Refs. and lowest terms, Empire Cinema, Staines.

WANTED, Musicians, to coach for cafe work, by experienced Violiniste-Leader; individual and class lessons; only trained musicians taken, preferably R.A.M. or R.C.M. Apply, by letter only, to "Violinist," 16, Crawford-mansions, Crawford-place, W.1.

WANTED immediately, Cinemas nr. Manchester, Three 1st-class Violin Leaders; evgs. only; minimum salary, £5. Organist (Harm.), £3 5s. Tympanist, etc., £3 5s. State age, etc., when at liberty, to H. Bolton, 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, First-Class Leader for St. Annes Palace Cinema; open 18th January; must be able to lead; first-class showman and used to pictures; audition essential at the Palace, Blackpool. Apply Mons. A. Spiero, Musical Director, Palace, Blackpool.

WANTED, a Violin Leader with library; small band, consisting of piano, violin, organ, clarinet, 'cello and drums; to start Jan. 4th; 13 performances; no Sundays. Please state wages and write full particulars to Manager, Market Theatre, Aylesbury, Bucks.

WANTED, 1st-class 'Cellist; must be well experienced in high-class music; audition Thursday, 3 p.m. M.D., Queen's Hall Cinema, Cricklewood, N.W.2.

WANTED, GOOD 'CELLIST, to play for pictures about 5½ hours on weekdays and about 3½ hours on Sundays. State full particulars, where last engaged, reason for leaving, age, lowest terms and when ad-liberty to open, to C. A. Seebold, Rivoli, Worthing. Permanency to the right man.

WANTED, open Jan. 4th, good 'Cellist for Tivoli Cinema, Cambridge; salary £4; six evening performances and two matinees; audition required. Apply Manager, The Tivoli, Cambridge.

WANTED 'CELLIST, Super-cinema, Norfolk. Comf. per. for good man. No Sundays. No duds. Letters only, stating lowest salary and appointment any morning this week if in London. M. D., 74, Felsham-road, Putney, S.W.

WANTED 'CELLIST (gent. preferred) London Hotel. Low terms for comfortable engagement. Audition Thursday 11 to 1. Must be English. CORIN BROOKMAN, 8, Burnthwaite-road, Walham Green, S.W.6.

WANTED 1st class 'CELLIST (Gent.) for London Café. Apply GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED 1st class Lady Clarionet Trombone and Drums for West End Café. Apply GRAY, 12, Archer-street, Piccadilly, W.1.

WANTED, B flat Tenor Saxophone, flat pitch, immediately, Devonshire Park Theatre, Eastbourne; twice daily, 3½ weeks; £8 weekly. Wire Seymour, M.D.

WANTED, E flat Alto Saxophonist, gent., for straight and jazz; must double; state what instrument; good player, able to stunt, or useless; twenty-five hours week; meals provided; fare paid for audition. State age, experience and terms, Dutton, St. George's Cafe, Oxford.

WANTED, Sax. "C" Melody, for Hotel Lounge; full-time engagement; no Sunday work; wages £3 10s. Write Mus. Dir., Tivoli Hotel, Southampton.

WANTED, Mon. next, Ladies, Cornet, D. Bass or 'Cello (perm.); exper. theatre and smart appearance most essential; very comfortable, light engagement. Terms, age, photo to Miss Maude Trainer, Areadia, Doncaster.

WANTED to open Mon. next, Jan. 4th, Good Cornet
Must be used to quick-fire Revue and Variety, or useless.
Must be M.U. Terms £3 3s. 0d.
Pars., age, etc., A. E. Dawson, M.D., Pavilion, Chorley, Lancs.

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WANTED, Cornet-Trumpet; thoroughly experienced; picture and variety; twice nightly show; open Jan 4th; permanent engagement. Terms, refs., particulars to Conductor. King's Theatre, Sunderland.

WANTED, Orchestral Organist for Harmonium Organ; every evening from 6 o'clock. Apply, between 2.30 and 10 o'clock, for audition at Mile End Cinema, 44, Mile End-road, E.1.

WANTED, GOOD ORGANIST, to play two-manual and pedal Jardine organ with orchestra, about 5½ hours on weekdays and about 3½ hours on Sundays. Open on Sunday, 27th inst. State full particulars, where last engaged, reason for leaving, experience and lowest terms, to C. A. Seebold, Rivoli, Worthing. Permanency to the right man.

WANTED at once, first-class Orchestral Pianist; hours, 5½ daily, 6 days weekly; salary five pounds. Also, to open January 4th, thoroughly experienced 'Cello and Trumpet, nights only, 4 hours. M.D., Savoy, Gdimsby.

WANTED, exceptionally brilliant Orchestral Pianist
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WANTED, Orchestral Musicians for cinema; any instrument. Experience and salary (letters only), Edward Branscombe, 23, St. Stephen's-avenue, Whitegate-drive, Marton, Blackpool.

WANTED, First-class Orchestral Pianist, for London cafe; must be thoroughly experienced. Apply Gray, 12, Archer-street, W.1.

WANTED Mandolinist and Guitar player (Gents.) Sunday evenings West End Restaurant. Italian or Spanish preferred. Letters only. FENTON, 5, Kennington-terrace, S.E.11.

WANTED, Drummer; evenings; good amateur may suit. Crichton, Savoy Cinema, Uxbridge.

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WANTED, DRUMMER with Tymps and effects; used to Variety and Revue. Lowest terms and two latest refs. to Musical Director.

WANTED for Stage Band young Ladies and Gents., youthful and small; Sax., Trumpet, Drums, Banjo, Trombone, Violin, Bass brass, etc. Boy or Girl powerful vocalist; Clever beginners entertained. Our Band tops Gulliver Halls. State terms, height, age. Audition every day 1 p.m. KENNEDY, Savoy Studios, 9, St. Martin's Court, W.C.2.

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Applicants must be experienced and thoroughly competent. Twice Nightly Variety. Write, with full particulars, copies of references, etc., to the MANAGER at above-mentioned Hall.

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WANTED, open Monday, Jan. 4, DRUMMER, with Effects, for both Hippodrome, Wisbech, Camb., and Hippodrome, Reigate, Surrey. Pictures and Varieties. Apply, references and terms, to H. Bancroft, Hippodrome, Wisbech, Camb.

WANTED Experienced Cinema TYMPIST and DRUMMER to open Monday next. State salary expected (6 nights). Permanent position to suitable applicant. Apply MANAGER, "Palace," Walton-on-Thames.

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WANTED, Engt., by Violinist. 41, Westbourne-terrace, North Paddington, West 2. 'Phone: Padd. 3415.

WANTED Known, thoroughly expd. Violinist available for evening work. Dance or straight. F.W.W., 305, Southcroft-road, Streatham, S.W.16.

WANTED Known, well-known Leader-Violiniste at lib., deputy or dates, short notice; exp. straight or dance; own orchestra if desired. RUBY VERNI, 1, Lloyd-avenue, Norbury, S.W. Streatham 5404.

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WANTED Known, Violinist (Cinema), experience, broad tone, excellent technique, requires position London or Provincial. F. H. T., 138, Seven Sister's-road (rear), N.7.

WANTED Known, accomplished VIOLINIST, thoroughly experienced, open for evening engagements. Straight or Dance. B. W. HEARN, 33, Trinder-road, Crouch Hill, N.19.

WANTED Engt. by Violin Rep. or 1st.; Cinema exp. LEWIS, 38, Ickburgh-road, Upper Clapton, E.5.

WANTED, engt. by exp. Violiniste Rep., able to lead, any bus., would deputise, London only. — IVY CHILVERS, 98, Rannock-road, Hammersmith.

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Application to the Borough Council of Gateshead:—

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ARTHUR RICHARD ALDERSON, residing at 54, Carlton-avenue, Kenton, Middlesex, and WILLIAM PAYNE SEDDON, residing at Hapsford House, Frome, Somerset, and carrying on business under the name of CLIFTON ALDERSON & W. PAYNE SEDDON.

THEATRICAL EMPLOYERS' REGISTRATION ACT, 1925.

NOTICE IS HEREBY GIVEN that **CHARLTON MANN**, whose address is Grafton House, Golden-square, W.1., and carrying on business under the name of Charlton Mann, intends to apply to the London County Council for registration under the above Act.
December 9th, 1925.

NOTICE IS HEREBY GIVEN that **MAMMOTH REVUE COMPANY LIMITED**, carrying on business at 32, Shaftesbury-avenue in the County of London, and carrying on business in its corporate name, intends to apply to the County Council of London for registration under the above Act.
Dated the 22nd day of December, 1925.
EDITH K. GOULD, Chairman.
JULIA KAYE, Secretary,

NOTICE IS HEREBY GIVEN that **GERALD VIVIAN PALMER**, residing at No. 14, Ridgmount Gardens, W.C.1, and carrying in business under the name of Vivian Palmer, intends to apply to the County Council of London for registration under the above Act.
Dated the 16th day of December, 1925.
(Signature) VIVIAN PALMER.

NOTICE IS HEREBY GIVEN that **IVOR NOVELLO**, residing at 11, Aldwych, London, W.C., and carrying on business under the name of Ivor Novello at that address, intends to apply to the London County Council for registration under the above Act.
December 21st, 1925.

NOTICE IS HEREBY GIVEN that **ERNEST TRAYNOR, HARRY COMERFORD,** and **CYRIL & JENNIE KEMPSTER-PERCIVAL,** residing at 378, Upper Richmond-road, East Sheen, and carrying on business under the name of Winford-Key Productions, intend to apply to the Surrey County Council for registration under the above Act.
December 21st, 1925.

NOTICE IS HEREBY GIVEN that **FREDERIC BENTLEY,** residing at 2, Kensington Court Gardens, W.8., and carrying on business under the name of Frederick Bentley, intends to apply to the London County Council for registration under the above Act.
December 21st, 1925.

NOTICE IS HEREBY GIVEN that **MRS. EVELYN EDWARDS,** residing at 3, Yates Building, Canal-street, Derby, and carrying on business under the name of Mrs. Evelyn Edwards, intends to apply to the Yorkshire County Council for registration under the above Act.
December 8th, 1925.

NOTICE IS HEREBY GIVEN that **ERNEST TRAYNOR** and **HARRY COMERFORD,** residing at 378, Upper Richmond-road, East Sheen, and carrying on business under the name of Winford Productions, intend to apply to the Surrey County Council for registration under the above Act.
December 21st, 1925.

CHARLES DORAN *Business Manager, CHARLES LAKE*

AND HIS **SHAKESPEAREAN COMPANY.**

"Hamlet." "Mr. Doran was admirable."—*Chatham Observer.*

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RHYL URBAN DISTRICT COUNCIL.

WANTED ORCHESTRA.

THE ENTERTAINMENTS COMMITTEE of the Rhyl Urban District Council require the services of an Orchestra of twelve performers, including a Leader Conductor for a Season commencing on July 5th to September 25th inclusive. The Orchestra will be required to play in the Gardens for one and a half hours each week-day afternoon, and to play in the evening in the Pavilion for Theatrical, Musical Comedy, Operatic and other Companies appearing there, and two rehearsals each week. The Leader Conductor will be required to provide an adequate library, and to play with the Orchestra at the evening as well as the afternoon performances. Applicants are invited to quote a sum for providing the whole Orchestra, or for their own services as Leader Conductor only. Applications to be in the hands of the undersigned not later than January 7th, 1926.

(Signed) J. W. JONES,
General Entertainments Manager.

"RIQUETTE."

New Musical Comedy in Three Acts, written by Rudolph Schranzer and Ernst Wehich, the music by Oscar Straus, and lyrics by Harry Graham. Adapted by Gertrude E. Jennings, and produced for the first time in Great Britain at the King's Theatre, Glasgow, on Monday, Dec. 21.

Riquette ..... Annie Croft.
Gaston de Riviere ...Reginald Sharland.
Picasse ..... Jay Laurier.
Clarisse ..... Neta Underwood.
Liane de Sousy .....Millie Sim.
Adolphe de Brie ..... Reginald Palmer.
Abri-Dabri ..... Henry Latimer.
District Postmaster ... Hunt Robinson.
Professor Delboue ... Wensley Russell.
Jean ..... Jean Colin.
Telephone Girls—
Joan Brett and Jean Colin.

The plot of the new piece runs on familiar lines. Riquette is a telephone girl who is induced to go away with a young man, as a blind, who is in love with the wife of the Postmaster-General. As a natural consequence, the young man falls in love with Riquette, and some very amusing complications result. Jay Laurier's part is that of a very funny Post Office clerk, who is disguised as an Albanian Prince and sent by the Postmaster-General to spy upon the latter's wife. In the second act, all the characters meet in a fashionable hydro in the Pyrenees. The Postmaster-General's wife, of course, accuses Riquette of running away with her lover; the sham Albanian Prince meets the real Prince, who happens to be handy with his "mitts," and a most unhappy time is in prospect for the poor Post Office clerk, until the imbroglio is straightened out to the satisfaction of the various characters and more particularly of the large audience.

Miss Annie Croft as Riquette was charming from the first scene to the last, alike in her songs and her dances. Her performance as the vivacious telephone girl was a sheer delight all through. As the ardent lover who first of all succumbs to the charms of the Postmaster-General's wife, but later finds a much more suitable partner in Riquette, Mr. Reginald Sharland has a part that fits him like a glove, and in acting, vocal items or his share of the dance numbers, he was in his element. Mr. Jay Laurier simply revels in the comedy part of the Post Office clerk masquerading as a Prince, with the result that laughter loud and long reigned supreme every moment he was on. Miss Neta Underwood was excellent as the wife of the Postmaster-General, and her scenes with her fickle lover, and with Riquette, were carried through with convincing reality. As the Postmaster-General, Mr. Reginald Palmer is torn between love and jealousy, acording to the mood of his more or less faithful spouse, and he makes the part a distinctive one. Mr. Henry Latimer, as the pugilistic Albanian, Abri-Dabri, acted his part well. Miss Millie Sim made a most attractive Liane de Sousy. Mr. Wensley Russell gave a good study of Professor Delboue, and Mr. Hunt Robinson was good as the District Postmaster. Misses Joan Brett and Jean Colin were smart telephone girls, and the latter also appeared as an attractive page.

Mr. Fred A. Leslie has arranged the special dances, and the 15 Daly's Girls, who execute the said dances, are a first-rate testimonial to his success in this direction. Their various efforts caught the public fancy at once.

Musically, the play has many items that are sure to achieve popularity. There is a trio for Annie Croft, Neta Underwood and Reginald Sharland that is a sure winner. The scenery, by Joseph and Phil Harker, is three striking examples of scenic art, the first being the telephone exchange, and the second and third, the garden and hall respectively of the Barcarolle Hydro in the Pyrenees. The staging and dressing of the play are on the scale that Daly's have accustomed us to, and the dresses are the last word in ultra-fashionable modes.

The play will run for four weeks in Glasgow, before going on to London, and, judging by the enthusiasm of the first night's audience, it is sure to prove a great success. It was produced by Mr. David Miller.

SONGS AND SINGERS.

(Continued from page 38).

Mr. Wright presented Will Fyffe, who is playing in "Humpty Dumpty" at the Theatre Royal, Glasgow, with a large horseshoe of heather, which he prizes very much. It will be hung in his dressing-room until the end of the pantomime run. Mr. Fyffe is having special photographs made of it, which he will present to all his friends. He says "When the Bloom is on the Heather" is the biggest Scotch number he has ever featured, and he intends to record it on his return to London.

"Dick Whittington," produced by Sydney Bransgrove at the Grand Theatre, Fulham, proved a wonderful success. The Wright numbers were well in evidence, and were excellently rendered by such capable artistes as Rowland Hill in "I've Never Wronged an Onion," which got many laughs, Bray and McSweeney, who put over "Hay, Hay, Farmer Gray," and "Why Don't My Dreams Come True?" and Evelyn Kell with the optimistic song "Save Your Sorrow."

The Lawrence Wright Music Company have just received a 'phone message from Miss Violet de Saxe, playing Fairy Queen at the Elephant and Castle Theatre in "Red Riding Hood," stating that "Why Don't My Dreams Come True?" is a wonderful number for her.

Fred Yule, playing Emperor in "Dick Whittington," at the Lyceum, London, wires:—"'Araby' is enormous, encores being demanded at each performance. At the close of the scene the applause is deafening."

Keith Prowse.

Innumerable letters and wires are being received from artistes throughout the country in panto. reporting enormous success with "Susie." Hetty King, Florrie Forde, Winifred Ward, Eva Ellis, Vera Vere, Eva Rosslyn, Dorothy Vaughan, Elsie Denham and Mai Bacon, Daphne Jay, Camilla Feo, Ray Wallace, Emmie King, Alice Watts, Ray Zack, Cissie Sullivan, "Melford and Dodd," Winifred Roma, Patricia Kello, Dolcie Careillo, Ida Taylor, Iris Tate, Rene Sutton, Betty Green, Nita Croft, Christine Roy, Gaynor Davis, Lucy Lusette, Della Fredricks, Joyce Lyn, Nell Calvert, Betty Melrose, Cecily Haines, Lena Jay, Betty Tunnel, Violet Victoria and Midge Wood are just a few of the artistes who are finding "Everybody's Sweetheart" an absolute winner.

"Alabamy Bound" is another popular number, and is the hit of numerous pantomimes.

At the Princess's Theatre, Glasgow, in Harry McKelvie's "Hanky Panky," Edna and Kitty Prince are receiving encores nightly with their wonderful rendering of "Alabamy Bound."

Cormack O'Shane, playing Father Neptune in Francis Laidler's panto. "Robinson Crusoe,' at the Theatre Royal, Leeds, reports enormous success with "Bells of the Sea."

Elfreda Blanche, playing Principal Girl at the Theatre Royal, Barnsley, writes: "'Peter Pan' is going enormous, and is proving a very big winner for me."

"Peter Pan" is also the outstanding success in Will Dalton and Donald Keir's panto. "Sinbad the Sailor," sung by the Ten Little Lancashire Pom-Poms.

Teddie Butt, of Varney and Butt, in panto. at Stratford, has found a winner in "Alabamy Bound."

The Gresham Singers are scoring at the Hippodrome, Brighton, with three numbers from this house, "Lassie O'Mine," "The Clock is Playing" and "Indian Dawn."

Sophie Tucker is back at the Alhambra, and is repeating her success with "Does My Sweetie Do—and How."

At the Victoria Palace the Versatile Three put over "Susie" in their own inimitable way and reap a harvest of applause.

Hilda Glyder is working both the Holborn and Ilford this week, and receives an ovation for her singing of "Dum-Dum-Dummy."

E. Wallace, manager of the Eclipse Concert Party, writes: "Permit me to offer you very belated congratulations for another Stormer. I refer to 'If You Knew Susie,' and this has been without exception my best number."

Grant and Fabor have just introduced both "Susie" and "Alabamy Bound" into their act with conspicuous success.

The Martinis at the Theatre Royal, Dublin, are using "If You Knew Susie" as a one-step for their exhibition dance, and say: "This number is one of the finest dance tunes we have ever had the pleasure of performing to."

Hilda Ward and her Lady Syncopaters this week at the Edmonton Empire, are making a special feature of "Poeme" and "Peter Pan." P. Jackson's Twelve English Dancers, on the same bill, are a riot with "If You Knew Susie" and "Alabamy Bound."

Eunice Cash, in "Look Who's Here" revue, writes from Chorley: "I feel I must let you know that 'Susie' is absolutely my best number in the show. I put it on on Monday for the first time at Chatham, and had to give two encores."

Alice Hollander is taking a leading part in the "Money Makers" revue, and her voice is heard to advantage in "Melody of Memories," a delightful waltz song.

Dorothy Webb writes from the Palace Theatre, Swansea: "Many thanks for your beautiful number, 'Twilight.' I am meeting with great success with this."

Artistes are invited to call and hear the firm's latest numbers, or send 1/6 with professional card for selection.

John Bull Music Co.

The pantomimes have proved that song successes can only be proved winners by public opinion. The merits of "What's the Use of Money?" have been undoubtedly proved. Many congratulatory wires have been received on the merits of this number. J. H. Wakefield has made a distinct success with the same at the Opera House, Manchester. Mr. Wilmot Fowler, Musical Director, says: "'It's Just My Opinion, That's All' is a real hit with my panto." Messrs. Norton and Wright's production at Douglas contains a real hit in "What's the Use of Money?" From Stockport, we have the news that "You've Been a Good Pal to Me" turned out to be a decided hit on the first night. Fred Weeton, at Bolton, scores a hit with "It's ... Opinion, That's All." Charley ... ley has found a couple of win... the firm's songs, "Oh! What ... Stew" and "It's Just My ... That's All." From Glasgow ... that, in the various panto... "What's the Use of Money ... "Oh! What an Irish Stew" a... popular in the pantos and ... palaces. Bradford has also fa... the popular chorus song, "What ... Use of Money?" being introduce... Francis Laidler into his ... Several letters and wires wil... acknowledged later. Owing to ... Christmas holidays, it is impos... to get press matter written in ti... Many new numbers are being put ... preparation for the New Year. Se... tions will be sent on receipt of ... P.O. to cover cost of postage, etc.

Lareine and Co., Ltd.

Most of the firm's numbers are represented in pantomime this y... particularly "Tell all the Wor... that very popular dance tune. ... number especially is very promi... and is leading number in every pa... mime that matters. "Poppy," ... great ballad hit, is also being feat... strongly, and "Where Does ... Candlelight Go?" is unanimou... claimed as the great panto. com... hit. "Santiago," is a number t... will win its way, and is being featu... in many pantos.

Bands are eagerly featuring bo... "Where does the Candlelight Go?... and "Santiago," and Jack Hylt... continues to make huge successes ... both. Jack and his famous Band sin... play, broadcast, and record "Whe... Does the Candlelight Go?" It ... always a sensational success.

Sidney Bransgrove's Pantomime ... the Grand Theatre, Fulham, ... making a special feature of "Tell ... the World" and "Poppy;" a... "Tell all the World" is leading nu... ber in John Hart's Productions. T... Princess's Theatre Panto., Glasgow. ... Theatre Royal, Bristol — Fre... Clement's Productions — Alexandra ... Theatre Panto, Birmingham — ... Elephant and Castle Panto., Palace ... Pier, St. Leonard's-on-Sea, are all ... using this excellent number, and pre... dict a huge success for it.

Emlyn Thomas's Band is scoring ... heavily with Lareine hits, as is also ... Jack Howard's famous band.

Walter Williams is still making a ... big hit of "Tell all the World" in ... the P's and Q's Revue

Artists and Producers are advised to ... watch for the firm's 1926 Winners.

Duff Stewart and Co., Ltd.

Among recent popular issues from this house is a new comedy number that is already meeting with much popularity, "One Over the Eight," by Pat Keenan and Albert Whitnall. This has been specially selected by Mr. John Henry for Broadcasting, and will also be featured by Mr. George Carney. In waltz time, with an irresistible refrain it should prove a very acceptable topical chorus number. A fine rollicking Fox Trot is Don Wilmore's "When First I Met You" and a charming waltz song. "Somebody Else," is to be featured by Miss Clarice Mayne. A robust baritone song, "Derelict," words by Draycott Dell, to the music of John Ashton, is a song of great possibilities. Mr. David Brazell among many other prominent vocalists, is singing this number. Pro. copies may be obtained from the publishers at their new address, 72, Wells-street, Oxford-street.

"JACK AND THE BEANSTALK"

At Ashton-under-Lyne.

The Christmas and New Year's pantomime at the Empire Theatre, Ashton, is "Jack and the Beanstalk." The youngsters are never slow to discover the burlesque that evokes laughter, and the funniosities of Dame Durdon, the Old Woman of the pantomime, who in this instance is a favourite comedienne, with an excellent vein of humour. More fun is provided by the comicalities of Simon and Tucker, two village simpletons, while King Cobblefeet, and the fearsome presence of the Giant Camamura, as well as the clever antics of the Giant's Cooks, help to excite the imagination of the young. The book is by Mr. E. C. Jazon and the music by J. E. Maclim, with additional numbers and bright songs from the London publishers.

A lively opening is given to the panto, and the "Village of Durdon." and the "Dame's backyard" are pleasing and sunny, while "Toyland" offers something exceptional in "Toys" and facetious evolutions of quaint characters, with delightful dances, and tuneful melodies. "Jack's New Home Palace" is a gorgeous scene, but the "Golden Grotto" surpasses all other scenic beauties, even those of "Cloudland" and "Beanland," in spectacular magnificence.

The vivacity of Miss Gladys Watson as Jack is very appealing and she acts and sings excellently. Miss Renda Rudd's is a graceful and sweet Marjorie. Miss Florrie Butler is a pretty Princess Silverstar, and she sings well. Miss Lena Lime's "Dame Durdon" is one of the best-acted parts. The bad ruler, King Cobblefeet, is a very amusing portrayal. Mr. Howard Shaw, in this character, is very droll. Messrs. Lowe and Boden, as the Village Simpletons, Simon and Tucker, scored a distinct success as farcical humorists. Miss Kathleen Stockdale was the debonair Prince Razzle. In both song and dance he won the good opinion of the audience. Miss Blanche Hern, as Fairy Moonlight, sings several songs well. Among others who contribute to the success are Daisy Vale and Gladys Daine as Tom and Jill, two expert dancers, also Mr. Charles Sequin as the Giant Camamura, and the Giant's Cooks, Verno and Lavelle. Much diversion is imparted to the scenes by the Bertinis in specialities, and some graceful dancing by the Ten Sunnybrooks. Lime and Shaw also figure largely in the special turns. Groups of schoolchildren, villagers, guests, etc., add to the stage crowds; and sing melodies gowned in varied costumes.

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Wishes Everybody

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Happy and Prosperous New Year

Streatham 2555.

WILKIE BARD

HAPPY AND PROSPEROUS NEW YEAR

To All Friends at Home and Abroad

Latest Success, "The Park Keeper"

Dec. 28, Emp., Birmingham. Jan. 4, Liverpool.

Photo by Ellis.

- DICK - HENDERSON

Lyceum Theatre, London

My Wife and Self send New Year Greetings to our Friends at Home and in America.

Direction - REEVES & LAMPORT.

Mr. and Mrs.

CHAS. AUSTIN

And CHARLIE, Jnr.

Wish Everybody
A Happy and
Prosperous
New Year.

"BUTTONS"
PANTO
PALLADIUM

JIMMIE PULLIN

Principal Comedian - - - "RAT-A-TAT"

Wishes all Friends a Happy and Prosperous New Year

December 28th.

Empire, New Cross.

Season's Greetings to All.

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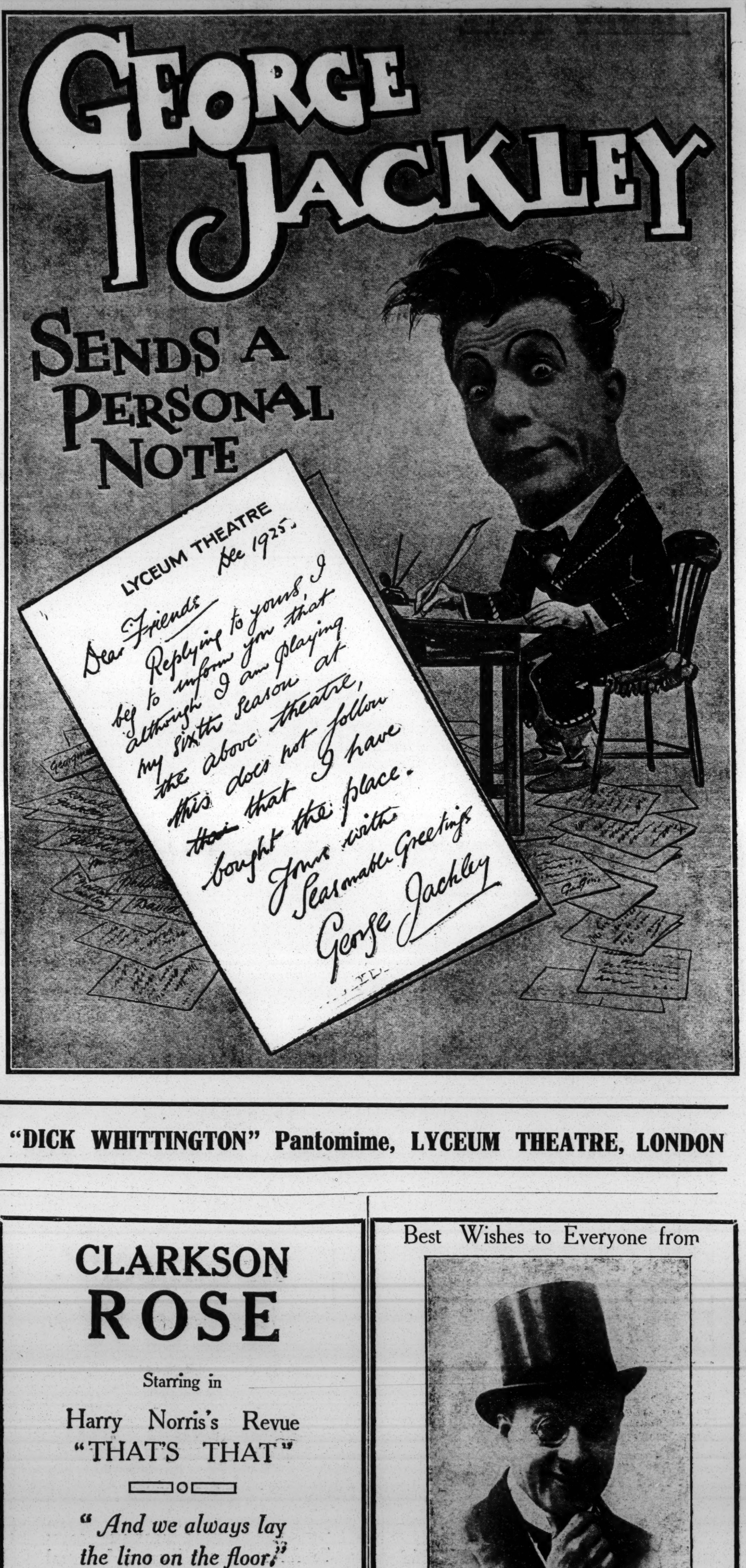
GEORGE JACKLEY

SENDS A PERSONAL NOTE


LYCEUM THEATRE
Dec 1925.
Dear Friends
Replying to yours I beg to inform you that although I am playing my sixth season at the above theatre, this does not follow that I have bought the place.
Yours with Seasonable Greetings
George Jackley

"DICK WHITTINGTON" Pantomime, LYCEUM THEATRE, LONDON

CLARKSON ROSE

Starring in

Harry Norris's Revue
"THAT'S THAT"

"And we always lay the lino on the floor."

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Dec. 28th, 1925
ALHAMBRA, BRADFORD.

Best Wishes to Everyone from

[Photo. by Fielding, Leeds.

GEORGE CLARKE

Wright Panto News.

SENSATIONAL VICTORY FOR WRIGHT SINGERS!

Lawrence Wright tenders his sincere thanks to the following friends who have helped to make this a Wright Pantomime Season:—

A. Stewart Cruickshank.
Miss Eve Lynn.
Miss Prue Temple.
Herbert Langley.
Christo and Strand.
Tom Newell.
Harry Norris.
Edward Marris.
Miss Winifred Roma.
Miss Hilda Denton.
Miss Jean Kennedy.
Tommy Lorne.
Sid Coppin.
Miss Kitty Denton and Her Twelve Californian Poppies.
Harry McKelvie.
Miss Eva Ellis.
Miss Ethel Holden.
Miss Kitty Prince.
Miss Edna Prince.
Miss Sylvia Watt.
Messrs. Howard & Wyndham.
Will Fyffe.
Albert Le Fre.
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Chas. Henry.
Miss Lennie Deane.
Madame Terry and her Juveniles.
Mr. & Mrs. Fred Fredericks.
Miss Kathleen Stacks.
A. W. Johnstone.
Frank Varney.
Chas. Peyton.
Bryn Gwynn.
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Miss Phyllis Anderson.
Maxsted and Grom.
Fred Melville.
Chester Barclay.
Arthur Bransgrove.
Sydney Bray.
Peter McSweeney.
David Weir.
Miss Christine Roy.
Laurence Hepworth.
Rowland Hill.
Ray Bros.
Miss Peggy Hyland.
Harry Lacey.
Fred Baker.
Miss Bessie Leigh.
Arthur Forbes.
Walter Passmore.
Miss Edith James.
Dick Courtney.
Miss Patti Victoria.
J. A. Brennan.
Miss Dolce Cariello.
Fred Walmsley.
Miss Sybil Romaine.
Percy Broadhead.
Archie Hill.
Miss Marion Boughton.
Miss Lola Milton.
Miss Nell Calvert.
Skeets Martin.
Sammy Esden.
Miss Annie Rooney.
Miss Ethel Bull.
Fred Clements.
Miss Margaret McKenzie.
Fred Clifford.
Frank E. Franks.
Miss Jean Boyne.
Miss Nora Bancroft.
Miss Ivy Gallard.
Miss Norman Court.
Miss Nellie Ryan.
Miss Susie Gibson.
Miss Lucie Musette.
Eve McDonald.
Tom Ingleby.
Jimmy Slater.
Miss Ivy Luck.
Chas. E. Mumford.
John Hart.
Miss Katie Kaye.
Miss Dot Temple.
Marriot Edgar.
Messrs. Jazon & Montgomery.
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Miss Elsie Denham.
James Parry.
Miss Dorothy Derry.
Jack Britton.
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Tom Vernon.
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Miss Bella Moody.
Joe Mangin.
Miss Dorothy Rivette.
Angus Strong.
Harry Piggott.
Miss Gaby Joyce.
Will Gane.
Miss Betty Green.
Leon Salberg.
Miss Victoria Carmen.
Ernie Mayne.
Fred Warden.
Karl Hooper.
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Bryden Phillips.
Miss Rosie Fitzgerald.
Miss Nell Leslie.
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Frances Laidler.
Gwladys Stanley.
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Bros. Hannaway.
Randolph Sutton.
Miss Dorothy Brett.
Carlton Fredericks.
Miss Della Fredericks.
Wilfred Dane.
Talbot O'Farrell.
Haston, Mills & Tuck.
Jack Hylton.
Layton & Johnstone.
Miss Sophie Tucker.
Hatch & Carpenter.
Miss Jean Andrews.
Tucker.
The Two Rascals.
Miss Hilda Glyder.
Emlyn Thomas.
Bert Ralton.
Miss Jenny Golder.
Scott and Whalley.
O'Gorman Bros.
Miss Marjorie Fulton.
Tommy Priory.
Miss Daisy Taylor.
Two Bobs.
Misses Dollie & Billie.
Miss Sybil Vane.
Miss José Collins.
Nat D. Ayer.
Miss Doris Ashton.
Miss Daisy Wood.
Burr and Hope.
Cranstonians.
G. H. Elliott.
Percy Henri.
Hedges Bros. & Jacobsen.
Miss Marjorie Fitzallen.
Harry Gunn.
Eric Le Fre.
Freddie Foss.
Tommy Mestel.
Miss Dorothy Jones.
Hana Sisters.
Hilda Kirby.
Kirkby and Hudson.
Miss Blanche Horn.
Miss Mildred Parr.
Harry Firth.
Alec Stewart.
Miss Florence Guest.
Teddy Williams.
Miss Emilie Entwistle.
Miss Grace Collins.
Harry Barnes.
Miss Cissie Whitfield.
Ballard Brown.
Fred Spencer.
Fred Barnes.

MORE NAMES NEXT WEEK.

SUNNY HAVANA

ARABY

BABETTE

Why don't my Dreams Come True

The Dark Horse:

UKELELE BABY

When the Bloom is on the Heather

SAVE YOUR SORROW

I've Never Wronged an Onion

TOY DRUM MAJOR

Bouquet - Paddlin' Madelin'

WE'RE ALL JOLLY GOOD FELLOWS

TENNESSEE - I'LL BUY THE RING

Nobody Knows What a Red Head Mamma Can do

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Artistes and Musical Directors in Manchester please call at our Branch Office, Hippodrome Buildings, Oxford Street, Manchester. 'Phone—Central 7504.

LONDON PANTOMIMES.

"DICK WHITTINGTON," at the Lyceum.

"Dick Whittington," written by Leedham Bantock, the music composed, selected and arranged by Charles J. Moore, will undoubtedly maintain the traditions of the Lyceum for its Christmas annuals since the theatre has been under the management of the Messrs. Walter and Frederick Melville. Not only have these experienced providers of entertainment for the public got together a first-class pantomime company, each artist engaged being admirably fitted for his or her part, but the general scenic effects are brilliant in the extreme, the dresses are charming, the nice blending of the colours being a noteworthy feature. In short, the Lyceum Yuletide production satisfies both the grown-ups and the youngsters, as was shown unmistakably at the first performance on Christmas Eve.

The story starts in the old belfry of Bow, where the Fairy Bowbell and King Rat meet and start that rivalry which eventually ends in the defeat and death of the wicked rodent and the triumph of the good fairy, who is Dick's staunch protector. Always a pretty rural scene is the Highgate Hill one, with a view of London in the distance, and where, while Whittington is peacefully sleeping, with his faithful cat on guard, is introduced an extremely pretty and artistic fairyland of flowers, with glimpses of a moonlight lake and finally of a silver valley. The fairy ballet, arranged by Miss Euphan MacLaren, is one of the most striking features of the production, and elicited much applause at the first performance. Here special dances are given by Miss Molly Seton, M. Roberty and Mdlle. Lyriana, and that clever little girl, Baby Love, who, like Miss Seton, is no stranger to Lyceum pantomime patrons. Favourable mention must be made of Miss MacLaren's operatic dancers and Miss Lottie Stone's troupe of acrobatic dancers, who add to the delights of this picturesque Highgate Hill scene. In part the second there is a remarkably cleverly-worked open sea and wreck scene, while later striking examples of fine spectacular effect are the Emperor's Palace and Lord Mayor Whittington's reception, at which all the characters appear in succesion and make their final bow. Every credit is due to H. K. Browne, J. Leonard and the Lyceum Studio, who are responsible for the scenery.

The part of Dick is played by Miss Helen Gilliland, an artist who has gained her experience in Gilbert and Sullivan opera. Slim of figure, she has a graceful manner and a voice of excellent quality, which she uses effectively in various solos and duets, including, of course, the popular "When You and I Were Seventeen." Miss Ena Dale is a dainty Alice, and also meets with success as a pleasing vocalist. Miss Adrienne Alexander as the Fairy Bowbell speaks her lines well and sings charmingly. Sarah the cook has for her representative Mr. Albert Letine, who is one of the very best of pantomime dames; he is able to make the character vastly amusing without the slightest trace of vulgarity, and scores all the way through. Mr. George Jackley, on his first entrance, was greeted with a round of applause, for he is a great favourite here. He and Mr. Archie McCaig are the bo'sun and mate of the good ship "Alice," and both admirable pantomimists, and they make the best use of their many opportunities. An uproariously funny scene is a sleeping compartment in the ship, where Georgie and Sarah have a very bad time in the rolling vessel. Mr. Jackley has also a comic song descriptive of how much he paid for his suit, the chorus of which was quickly taken by the boys in the upper seats. Mr. Dick Henderson, as Idle Jack, proves himself to be a genuine comedian with a keen sense of humour; he is also an excellent vocalist, and wins deserved applause for a pathetic ballad concerning his mother and his "cradle days," and the song, "Where is the Girl Who Was Stolen From Me?" Mr. Frederick Yule is a commanding Emperor of Morocco, and affords evidence of his vocal ability. Miss Mary Rigby is an attractive Princess. Miss Vivienne Bennett scored as the Emperor's dancer, Zula; Mr. George H. Asquin deserves a word of praise for his capital Ald. Fitzwarren; Mr. Frank Attree is a duly ferocious and vindictive King Rat; and Miss Evie Lynn a smart Captain Swanker. Mr. Jack Hurst, as Dick's cat, gives a remarkably realistic imitation of the feline race, and quickly becomes a special favourite of the younger portion of the audience. Others in the cast include the Misses Jessie Picquart, Olive Holland, Dorothy Barry, Mary Ellis, Evelyn Swinton, Blanche Stewart, Alice Collins and Mr. Walter Penn. There still remain to be mentioned the special acts introduced by the Hengler Bros. and Mr. Fred Sylvester and company, the pantomime concluding with a children's comic harlequinade on old-fashioned lines, with Mr. Will Hengler as clown; Mr. John Hengler, pantaloon; Miss Marjorie Kenyon, Columbine; Miss M. Fitzgerald, harlequin; and Mr. Harry Wimpenny, policeman.

"ALI BABA" At The King's, Hammersmith.

Ali Baba	Chris. Weede
Cogia Baba	Dick Tubb
Ganem	Betty Green
Abdallah	Gaby Joyce
Hassarac	Will Gane
Cassim Baba	Ulick Burke
Morgiana	Beryl Lesley
Fatima	Kathy Buckle
Mustapha	Colin Coop
Edward the Donkey	Leon Dubois
Zuleka	Gwen Kinross
Zahrat	Cecily Derrick
Musab	Olive Phillips
Khuzaymah	Edna Rayne
Otbar	Cecily Shelton
Danseuse	Yvonne Doré

The twenty-third annual pantomime of the King's Theatre, Hammersmith, was most successfully produced on Boxing Day. For this year the subject of the "Forty Thieves" has been chosen, and the producer, Mr. Ivan Capell, has the advantage of working from a script left behind by that clever and genial soul whose identity is but thinly concealed under the nom-de-plume of Jay Beahm. This "book" (revised by Mr. Thomas J. Pigott) preserves very well the spirit of the famous story, but adds to it quaint and whimsical little touches which are very delightful.

Proceedings commence in the Bazaar at Bagdad. There Abdallah, Captain of the Forty Thieves, travelling "incognito," falls a victim to the charms of Morgiana. In the next scene, some right rollicking fun is derived from Mrs. Ali Baba's efforts to wash her numerous offspring, and then the action is transferred to a splendid forest set in which the celebrated Forty make their appearance in full panoply, and Ali Baba learns the secret of their hidden treasure. The great feature of the second act is the Secret Cave, itself a scene of great beauty, in which Moorish influences are strongly felt. A careful choice of lighting effects makes the scene intensely artistic and a fitting background for the dramatic moment when Cassim Baba is discovered by the thieves. Special visions of beauty in the last act are the courtyard of Ali Baba's mansion, a fine Oriental scene in which Morgiana "polishes them off," not with the traditional boiling oil, but with a more up-to-date poison gas, and the final fantasia, where everything ends happily in a riot of colour.

There is surely not a more tuneful pantomime to be found anywhere. Every vacant inch is filled up with one or other of the favourites from the music publishers' budgets this year. Here are some of the numbers that set people humming:—"San Francisco" and "Toy Drum Major" (Abdallah), "If You Knew Susie" and "All the Nice Girls are in the Ball Room (Ganem), "I'll See You in My Dreams" and "Ukulele Lady" (Morgiana), "Bouquet" (Abdallah and Morgiana), and "I've Never Wronged an Onion" (Hassarac), the last mentioned a chorus-ditty that went like "hot cakes." Mr. Alfred C. Toone, who is responsible for the incidental music, has also done his work in his usual excellent way, so that altogether the ear is charmed from beginning to end.

There is a fine all-round cast to do this merry and bright pantomime justice. Miss Gaby Joyce, a tall brunette, brings an imposing presence and strong voice to bear on the part of Abdallah. By way of contrast, Ganem is played in the appropriately bright and cheeky way by blonde-headed Miss Betty Green. Each of these excellent exponents of the principal boy type of part has an equally capable vis-a-vis into whose ear to whisper "sweet nothings." Morgiana—Abdallah's "flame"—is sweetly and sympathetically played by Miss Beryl Lesley, who not only has a fine voice, but also dances most engagingly. Ganem's portion is Fatima—a part enacted by Miss Kathy Buckle in a bright and talented manner, which proves that heredity counts for a great deal on the stage. On the male side there is also a galaxy of talent headed by Mr. Dick Tubb. Dick is Cogia, the playful spouse of Ali Baba, and, of course, he positively revels in the part. So do the audience revel in his quaint "asides" and his several original songs, particularly one called "Gone!" The Ali is Mr. Chris Weede, energetic and diverting throughout, and the nimblest of dancers, as witness the measure which follows his successful song "I Want My Jam To-day." Yet another comedian figures in the cast in the person of Mr. Will Gane. Will is a clever light comedian, who plays Hassarac (second-in-charge of the Forty) in the young subaltern manner, a manner which is as effective as it is amusing. A capital study! Others in the long cast are Mr. Ulick Burke, who brings all his histrionic powers to bear on the dramatic moments of Cassim; Mr. Colin Coop, who puts in a neat portrayal of the Cobbler (with song) and Mr. Leon Dubois, who, as Edward (but, of course, called Neddy for short!), contributes a study of a donkey that the children adore. A special word of praise must be reserved for the dancing, for it is on a particularly high plane. There is a clever troupe of kiddies, a talented squad of eight (trained by Miss Gwen Price), and a dainty premiere danseuse in the person of Miss Yvonne Doré. The terpsichorean titbit of the show is, however, the work of Mdlle. Yetta Luberti and Mons. Ronni, two young, tall and good-looking dancers, who make a tremendous impression in three well-varied specialities. Assisting Mr. Capell in the production is Mr. Teddy White, whilst the ballet mistress is Miss Madge Marten.

"BO-PEEP" At Wimbledon.

"Bo-Peep" is the title of the sixteenth Wimbledon Theatre pantomime, first played on Boxing afternoon. It is presented by Mr. Leon Salberg (whose productions at the Alexandra, Birmingham, are celebrated for their lengthy runs), in conjunction with the Trustees of the late J. B. Mulholland, and a more than excellent panto. it proved to be. The company engaged is above the average, headed as it is by two stars of the first magnitude, Miss Victoria Carmen, one of the few ideal principal boys that we have left, and Ernie Mayne, that famous variety comedian who has played in any number of pantomimes, always with success. The plot, interwoven through the twelve scenes, deals first with the home of Little Bo-Peep and her sister Joan, which is being sold up. Enter a wandering minstrel, Robin, who gives aid to an old woman accused of being a witch, who turns out to be a fairy, and promises Robin that if he goes through certain adventures successfully he shall become a prince and marry his sweetheart Joan, but he lives to thwart the maledictory influences of Baa-Baa, the black sheep, whom he at the end reduces to submission. Certain of the above adventures concern an Ogre and his garden and castle, guarded by a Giant Hen.

Miss Victoria Carmen, looking majestic and stately in all her different costumes, gives evidence of a very pleasing voice in several of the latest popular successes such as "Seminola," "This Time Next Year," "Yes, Sir, That's My Baby," and in a duet with Joan "I Know Someone Loves Me," while Joan has a quaint duet with Cupid, "Why Should I Tell You?" and a catchy little ditty "Dear Little, Queer Little Doll." Ernie Mayne has several capital numbers, Damerell and Hargreave's big success, "I've Never Wronged an Onion," being speedily taken up by the audience, also a cleverly-constructed topical song "I Often Sit and Wonder," and another with the Baroness. In one scene, Mr. Mayne, as a charming old dame, has an amusing cross-talk chatter with the said Baroness. Ernie is indeed a tower of strength, and with his whimsical smile and witty drolleries causes lots of laughter. Messrs. Carr and Parr, as Jack and Jaks, the guardians of Bo-Peep, work well, and have a clever dance, and Mr. Teddy Stream puts plenty of ripe comedy into his performance of the Baroness, giving a comical song "I'm Teresa, the Lawn Tennis Queen," and W. Bert Brierley is diverting as her son Basil Doughnut. Little Miss Myrtle Peter is very sweet and engaging as Bo-Peep, and sings her song "Bouquet" prettily. Miss Ivy Close, as Joan, is beautiful, and acts and sings charmingly. Miss Nora Savage is Fairy Tinklebell, and gives "I Just Dreamt of You" very creditably. Mr. Desmond Kelvin, as the Black Sheep, Baa-Baa, has a splendid voice, which is heard to advantage in his song. Mr. Fred Mack is a terrible-looking Ogre, and the Giant Hen, who lays her eggs on the stage, is a real delight to the kiddies. There is not too much dressing, but just enough, given by Messrs. Clifford's "Bo-Peep Juveniles" and Mrs. Compton's Eight Mistletoe Girls. The scenery and effects are deserving of unstinted praise, and the whole production reflects credit on Mr. Harry T. Butler, and favourable mention should be made of Mr. Ernest Vousden's direction of the chorus and orchestra.

"LITTLE RED RIDING HOOD." At The Elephant Theatre.

Prince Rupert	Maud Hughes
Dolly Dimple	Beth Gladden
Alan-a-Dale	
Margery Daw	Viva and Lulu
Simple Simon	Billie Moran
Dame Trot	Ally Attwell
Squire Spoofem	Geoff Carlile
Baron Bimbo	Nat Ramsey
The Wolf	Donald Kingston
Zarn, the Wizard	C. Douglas Carlile
Fairlight	Violet De Saxe
Granny	Elma Reid
The Pieman	Jean Austral
The Boski Bros., the Robbers	Holson and Bert
Little Red Riding Hood	Dodo Watts

No happier choice could have been made by Messrs. Barnard and their active co-adjutant in repertory work, Mr. N. Carter Slaughter, than the selection of "Red Riding Hood" as the subject of this year's "Elephant" annual. The latter gentleman has elaborated a real old-fashioned pantomime, such as we have associated with this theatre since the halcyon days of J. A. Cave.

The first essential, good comedians, has been well seen to. There are such mirth provokers as Atty Attwell, Holson and Bert, and the versatile Jean Austral, while as principal boy, Miss Maud Hughes was a happy selection, as likewise was that popular vocalist, Miss Beth Gladden, the principal girl.

Red Riding Hood's schooldays, her happy relations with her adopted mother, Dame Trot, and the visits to Granny's cottage, the village schoolroom, the eerie adventures with an aristocratic Wolf in the Enchanted Wood, afford ample opportunity for that spirit of adventure and robust fun which is the delight of children of all ages. The old fairy story is unfolded in ten beautiful scenes, designed and painted by Francis H. Bull and Duncan Mortimer. Especially noteworthy were the futuristic schoolroom; the village of Sunnydale, with its instantaneous transformation from summer to winter; Sunny Havana; the Enchanted Wood, linked up with its charming development; and the culminating spectacle, Red Riding Hood's glittering palace. Here the scenic artists excelled themselves, and deserved the warm plaudits showered from all parts of the huge theatre.

Jean and Ninette Austral arranged the dancing and ballets. One of the great attractions of the present annual is the Australs' daring and novel dance-scena, "Caught in the Spider's Web," in which the remarkable agility of both artists is strikingly exemplified.

The Elephant's resident conductor, Willie Stephenson, has done the music for many pantos at this house, and again this year he has succeeded in maintaining all the traditions with a liberal draw on the great music houses. Indeed, the chief successes of Messrs. Feldman, Francis Day, Lawrence Wright and Keith Prowse are featured, the result being hearty co-operation on the part of the audience.

The artists, one and all, worked with enthusiasm to secure a big hit, and it is gratifying to record their success. What a handsome, good-looking youth—every inch a Prince Charming—Miss Maud Hughes looked! Her songs also were a marked success, especially "This Time Next Year," "Sunny Havana," and "Save Your Sorrow." Miss Hughes' *vis-à-vis*, Dolly Dimple, found an ideal representative in Miss Beth Gladden. Radiating happiness, and with a clear musical voice, this artist's numbers all went with a swing. "Yearning," "Tennessee," "Oh! Boy, What a Girl!" and the tuneful duet with the Prince, "Tell All the World," all elicited encores. A dainty figure was Miss Dodo Watts, as the heroine. This versatile young actress also sang with simple charm, "Little Black Buddie," and richly deserved all the applause and presents bestowed. Very smart was Miss Lulu as Margery Daw, and a love of mischief and fun permeated the portrait of Allan-a-Dale as presented by statuesque Miss Viva. These two artists were heard at their best in "Paddlin Madelin' Home." Miss Violet de Saxe made a radiant and musical Fairy Queen, and sang well "Why Don't My Dreams Come True?" Atty Attwell knows the dame business thoroughly, and his many humorous touches and catch phrases caused much laughter. Atty warbled "She Showed Him the Way to go Home" and "Under the Water," and reaped a demand for more. Jean Austral's Pieman was one of the joys of the show, as also were the numbers he put over: "Bah, Bah, Bartholomew" and an appetising ditty re "Some N'am, a N'egg and a N'onion." Two members of the stock repertory company distinguished themselves as Squire Spoofem (Mr. Geoff Carlile) and that clever actor, Mr. C. Douglas Carlile, as the mighty Zarn, the Wizard. Mr. Donald Kingston was admirable as the Wolf (with song, "Tommy Lad"), and Mr. Nat Ramsey did good work as the tippling Baron (with song, "Won't Go"). A word of distinct praise to Miss Elma Reid for her sweet delineation of Granny.

The ensembles and concerted numbers were all in the right spirit, and Mr. Willie Stephenson finely conducted the orchestra.

The specialities of Holson and Bert (whose fearsome fights and ludicrous business, especially conducting a very "live" orchestra) provoked great amusement. The amazing and beautiful dancing and miming of The Australs, the poetry and pirouetting of the graceful Twelve Rosebuds, added to the beauty of this attractive production.

"LITTLE JACK HORNER" At Woolwich.

Jack Cromo's fairy pantomime, in two parts and nine scenes, was produced successfully at Woolwich Empire on Boxing Day, and crowded houses showed in unmistakable fashion their appreciation of the host of good things provided. In the book, written by Jack Cromo, with original music by Frank Corrie, the story of Jack Horner, and the pie with the magic plum, keeps one's interests well centred, and a feature of the production is the fact that the comedy does not rely on extraneous "gags" and business, but is mostly centred in the plot. One of the best of the few "gags" introduced is the boxing contest scena, which is very funny, and kept the audience, on Boxing Day, highly amused. The scenery and effects, by H. and W. Scone, are artistic and picturesque throughout, particularly the Fairy Glade, with its grand ballet of flowers, the Toy Village, with grand electrical effects, and the finale Grand Transformation, "The Seasons," terminating with Jack Horner's Floral Palace.

"Our hero," Little Jack Horner, is delightful in the person of Miss Dorothy Brett. She has a pretty face and dainty figure, and acts with charm and sincerity. She sings and acts well, her numbers including "Ukule'e Lady" and "Twilight," whilst she has a captivating duet, "I Must be Wonderful, if I'm Wonderful Enough for You," which she sings with Miss Nan Challons, who, as Princess Beauty, is a big success. She looks the part and has a sweet voice, which is heard to advantage in "Yearning." Mr. Jack Cromo is Dame Horner, and one need not add that the part could not be in better hands, for Mr. Cromo's dame studies, so refined in conception, and so beautifully executed, are well known. He wears some really delightful frocks, too, which are greatly appreciated. Mr. Bob Roberts has a good deal of the comedy on his shoulders, but he bears it all in capable style. He has a part in Softy Horner that fits him like the proverbial glove. His song "Wobble it a Bit" causes roars of laughter. Mr. Billy Martin makes a particularly agile "King Funnycuss," and his comedy business is of the best. He sings "I've Never Wronged an Onion," and contributes his "Golliwog" specialité, both of which efforts are loudly applauded. Miss Meg Hamilton does well in the character comedy part of Gertie Darling; Miss Gwen Clark makes a delightful Fairy Sunshine and sings her Fairy Flowers song in scene four excellently. Her rival, Demon Spite, is played with just the right amount of villainy by Mr. Ernest T. Hall. The Cycling Brocks, as Sniff and Snaff, complete the fine cast. Specialités are introduced by Brocks Crazy Cyclists—a wonderful turn—and by Bessie Leslie's Eight Dancing Girls and her Eight Chubby Children, whose terpsichorean efforts are capitally done. The chorus, under the capable direction of Mr. Frank Waller, do their work well.

"TREASURE ISLAND" At The Strand.

Mr. J. B. Fagan's very workmanlike and altogether fascinating dramatisation of Stevenson's famous story of Adventure has been revived again this year by Mr. Arthur Bourchier at the Strand Theatre. No Christmas should be complete without this stirring play. The first performance was given on Christmas Eve to an audience composed mainly of poor London children. One cannot imagine a more enthusiastic or receptive audience for such an acted tale. How they cheered at the moment when the specious Long John Silver and his villainous crew were finally frustrated. Every boy saw himself in luckier and more thrilling times as Young Jim Hawkins. It was all a heartening experience.

Mr. Arthur Bourchier again plays Long John and this year he also doubles the part with that of the sinister blind sailor, Pew. Both performances were thoroughly in the Stevenson spirit, full-blooded, and acted as they should be. He is surrounded by a first rate company. The most noticeable member of it is, perhaps Mr. Frank Bertram, who takes the cursing, rum-drinking Captain Billy Bones in the first act, and later on steps into the shoes of the marooned Ben Gunn. Here again were two richly acted studies in the true manner of the book. Reid Scott is quite our preconceived notion of Jim, Mr. Alick Chumley makes a commanding and dominant figure of Captain Smollett, and Mr. Gordon Richards a satisfactory Doctor Livesey. Mr. Fred Lewis gets a good deal of fun out of the indiscreet Squire Trelawney. Miss Iris Maxwell is good as Mrs. Hawkins, and splendid support comes from Mr. Beckett Bould, Mr. Arthur Layland, Mr. Ray Jackson, Mr. Philip Harben, and Mr. Claude Edmonds.

"BUTTONS"—THE HERO

By CHARLES AUSTIN.

Before the first performance of "Cinderella" at the Palladium I received a note from my 5ft. 10in. son Charlie stating that he intended to see the pantomime on Boxing Day, and adding: "Kindly see to it that you have learned your part properly."

This from a boy of 14! Just fancy. It is a truism that the child is father of the man. And no doubt after he has seen me play he will say as he has so often said before: "I did not think much of your show to-night; you had nothing fresh to say." Impudence!

It was just the same when he went to Australia with his mother and I. We placed him in charge of the headmaster of a boarding school so that his education would not be neglected in his absence from home. He came to see the show with his headmaster and afterwards in the dressing room he pulled my head down and whispered into my ear: "Dad, I want to speak to you; excuse me a minute."

"What do you want this time," I enquired. "Oh nothing," he said, "except to say I was very pleased with your turn to-night. Very pleased indeed!" The kid; and he was only ten then.

Now he will not be the only lad who will have something to say about my performance. For the first time in my life I am playing "Buttons." Just fancy Charles Austin as "Buttons." Doesn't it make you laugh?

I wanted to play "Buttons" because he is a real hero in pantomime. Does he not love Cinderella ever so much, and is he not looked upon by the children as her protector?

For "Buttons" the kiddies are always sympathetic. If the youngsters in front are as good an audience as the kiddies in the show I ought to be a big success. The children in the pantomime never wanted to stop rehearsing with me. They wanted me to go on and on and never cease. Because they loved "Buttons" and sympathise with him in his ill-luck with Cinderella.

They are purely children's festivals, these pantomimes of ours. And children do love them. So do I for that matter. Indeed, anything in which children are interested always interests me. Pantomime work, though hard for the comedian, is always interesting. It is out of the ordinary run of things. I love to hear the kiddies laughing; my wife always says that if there are kiddies about I am happy.

When playing at the "Old Brit." in Hoxton in 1918, I was held up, so to speak, by the 3,000 kiddies in the audience. I told them that when I said three they must say, "Good afternoon, teacher." The kiddies were the guests of the Playgoers and I succeeded in getting all of them to say, as if in one voice, "Good afternoon, teacher." I then told them that we would have a little chorus, but when I told them to stop they must stop.

I went on to the stage; the children said, "Good afternoon, teacher" and sang the chorus exactly as I wanted them to do, and they stopped when I told them.

Another comedian said he would be able to do the same with the children as I had done. But when he started them singing they would not stop, much to the annoyance of the comedian.

And an urgent message was sent to me in my dressing room to come and quell the songsters.

CHARLES AUSTIN.

No sooner had I got on to the stage than the children shouted "Good afternoon, teacher." My reply was, "Oh you naughty children," and the pantomime was continued without further ado.

My first pantomime was with Marie Lloyd in 1901-2 at the Grand Theatre, Peckham. I played "Abanazar" in "Aladdin" with the late Walter King as "Twanky." In the two following years I played at the Pavilion, Mile End; then at the Old Alex at Sheffield; and subsequently for two years at the Grand, Islington, and one year at the "Old Brit.," Hoxton. This was in 1918. In 1922 I appeared at the Royal Court Theatre, Liverpool, in "Aladdin," playing the dame.

As I have said, this is the first time I have played "Buttons." I have done the work of "Dame" before in "Cinderella."

My little friend Ivor Vintor, whom I am glad to say still regards me as his stage father, is appearing in pantomime at Sheffield. I send him my best love, and the season's greetings. He reminds me of one of the happiest engagements I ever had. Cheerio, Ivor!

"TOO MUCH MONEY" At The Little Theatre.

If Mr. Israel Zangwill had made up his mind what he wanted to write in "Too Much Money," which was revived at the Little Theatre on Boxing Day, he might have given us either a bright farce or an amusing social satire. As he tossed from one to the other in the course of the play, the result is somewhat confused and disjointed. More is the pity, for, as is always the case with Mr. Zangwill's work for the stage, there is a good deal to admire in the play. Some of the satire is excellent, and there are patches of dialogue, especially in the first half of the last act, that are exceedingly good.

"Too Much Money" was first produced at the Ambassadors' Theatre in April, 1918, when Miss Lillah McCarthy played the part of that languid beauty, Annabel Broadley, who dabbled in the arts and complained that she suffered from too much money. It will be recalled that her wealthy husband, in order to give her a salutory lesson and gain her affection, pretends that he has been made a bankrupt. The furniture is removed literally from under the elegant lady's feet—for there is a certain amount of farcical fun at the end of the first act when the carpets are taken up and she sits on chairs that aren't there—and they move to just as inept, but a trifle more amused, doing the washing. Then a tenement in Poplar. There she is follows the scene in which they, and all their friends, are arrested as crooks and afterwards Annabel's first flutter on the Stock Exchange. The best fun is in the last act, when the poseur of the opening scene has become the live wire in big financial schemes, and it is Broadley who is suffering from "too much money." There is some good, quick, virile comedy in that act, and if Mr. Zangwill had kept this note throughout the play, "Too Much Money" would have been a very amusing entertainment.

Miss Jane Bacon is good as the mannered and affected lady and afterwards as the efficient financier. Mr. H. St. Barbe-West acted well as Broadley, but he was unable to give much reality to a character who was supposed to be a strong man of affairs and yet consented to be treated with less consideration than his wife's lap-dog, Isolde. Mr. William Black did all that was possible in the exceedingly dull part of the Scotch fishmonger baronet, and Mr. W. G. Fay (who produced the play) was thrown away on the futurist painter. As the matter-of-fact Secretary, Miss Roseleaf, Miss Maureen Shaw was as interesting as anybody in the company. Miss Dora Gregory put some recognisable character into the Poplar landlady, and Miss May Agate and Mr. Clifford Cobbe were excellent in other parts.

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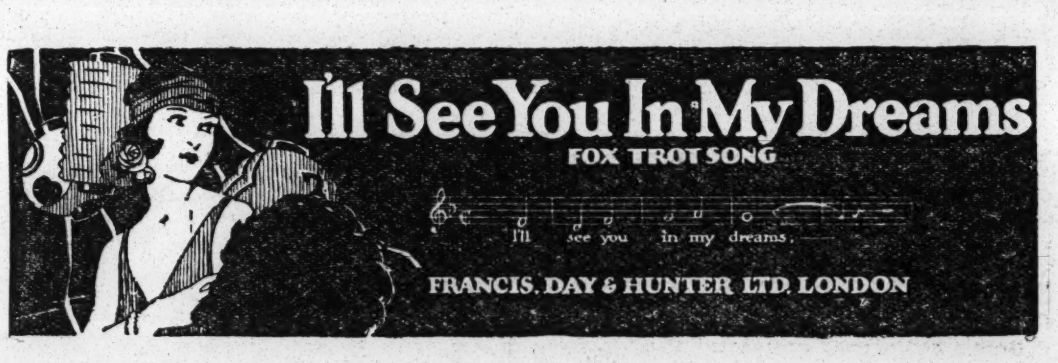

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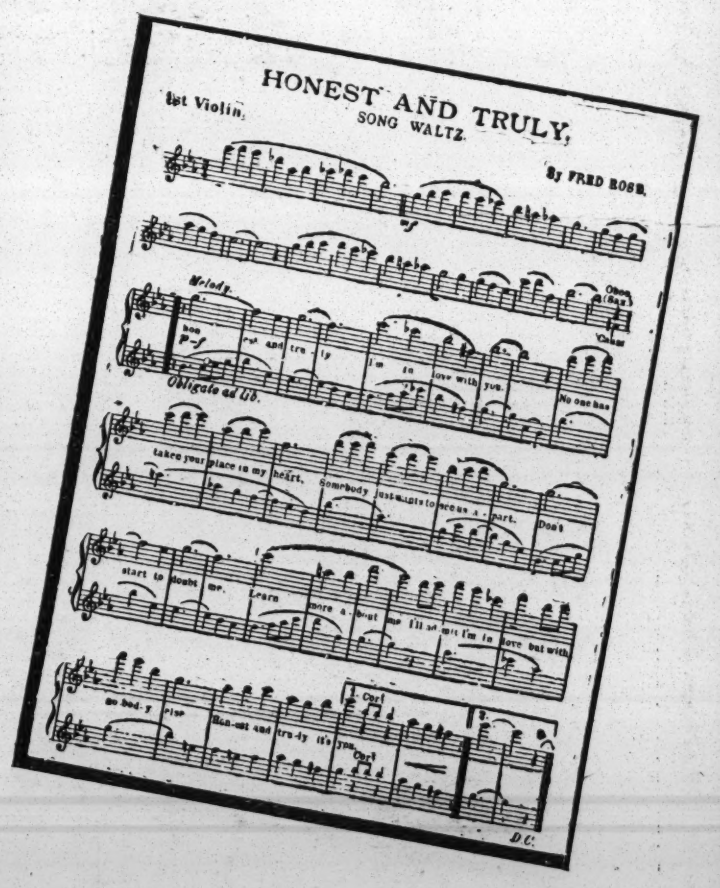

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"HUMPTY-DUMPTY"

At The Royal, Birmingham.

"Humpty Dumpty," as presented at the Royal Theatre, Birmingham, is an original story. It strikes a colourful note at the very beginning and maintains it to the end. In its scenery and dressing this premier Birmingham Pantomime is ambitious, and quite successfully so. The story is told in a way which permits of only one or two divagations from its consecutive unfolding. The joint product of Mr. Philip Rodway (managing director of the theatre and supervised by him) and of Mr. J. Hillory Wood, it is full of quips and cranks, pleasantly humorous, and of more interest to the juveniles than is usually the case. And further, there is a Christmas moral boldly emerging from its action.

Briefly told, King Half-a-Crown retains his throne despite the loss of his crown. Princess Elaine adorns his house, and Prince Robert of Scotland desires to wed her and deprive him of this jewel. Humpty is hatched when an ancient egg falls from the castle walls: a ready-made and knowing boy who straightway falls in love with the Princess. The King, desirous of regaining his crown, lost in the depths of the ocean, offers thousands of crown coins for its recovery as well as the hand of his daughter, believing the Prince will succeed. However, Humpty outdoes the Prince, is then denied the precious human reward, and with one of his four great wishes of magical power, turns the monarch into a poverty-stricken man and himself becomes a king. The old tag, "Unhappy lies the head" becomes true in Humpty's case; and following friendly suggestions, he decides to forego his power over the Princess in order to make her and the Prince happy, and also to restore the crown to its rightful owner. Thus he attains happiness himself. Wee Georgie Wood is a truly boyish Humpty, Mr. Barry Lupino's presentation of his mother Martha is an inspiration, Miss Mona Vivian furnishes a captivating and vivacious Prince, Mr. Hal Bryan is a cheery King, Mr. Arthur Conquest as Squeak is as amusingly human as one could wish, and Miss Florence Hunter makes an appealing principal girl.

A sunny courtyard of the Kingley Castle forms the first scene, and with its company of retainers—crusaders and mailed men and gaily gowned ladies—frames a picturesque group. The Princess, charmingly played by Miss Florence Hunter, appears here in a sweetly rendered flower love song, the floral ensemble for which creates an effect which may be likened to a giant posy or rhododendron bush succeeded by an alternating circle dance which is typical of the artistic direction of Mr. John Rover both in dance and ensemble. On the royal yacht, the beam of which fills the stage, a merry bit of pantomime is provided by the King and his cook (Dame Martha) during a meal. The rocking of the vessel is well contrived, and Barry Lupino proves himself an acrobat waiter worth watching. This is a preliminary to the activities of sundry folk, mortals and ocean denizens, in Neptune's abode, which permits Mr. Bernard Dudley to delight the audience with a fine character song given in impressive operatic style. Up to this point, the principal boy and girl sing a typical pantomime duet, "Someone Likes Me"; Mona Vivian renders "I Could Tell You a Tale" with much animation and does hornpipe dance variations; Hal Brian gives a capital burlesque song on "The Good Old Days"; and Georgie Wood sings "No One Cares for Me." Having wished for and gained a mother, however, he repeats his magic power and brings Squeak into his friendship. The interlude business about "William Tell" between Humpty and Martha proved freshly humorous, and the ensemble song, "Eggs are peculiar things," was another pointed effort. The diving bell scene finds Martha in a cottage under the sea replete with novel contraptions. The pair indulge in a domestic scene, in which Georgie Wood represents a naughty boy who objects to being washed, and surreptitiously takes cakes "behind his mother's back." Martha also partners the King in a delayed proposal act which provokes equal merriment.

Under the Sea is the chief scene and brings the interval. Black octopus-like creatures dance about, an elongated devil fish with a giant electric green head is, at the instance of Undina (gracefully represented by Miss Leoni Conradi as a sea-maiden, who dances lithesomely), bravely tackled by the Prince; the vertibrae of the fish becomes separated into silver scaly and fantastic dancers; and then the transformation scene of ocean fauna develops in green and arctic colours until one arrives at a delicate finale, which is like spring-time in the depths—an extremely pleasing and delightful effect. Meanwhile, Undina calls forth a picturesque pageant of maidens from disappearang expanses of crustacea and vegetation, and the scene ends with Undina floating above the rest, accompanied by three mermaids, each holding red festoons trailed by the ocean folk below. The following scene of the Scottish moors, with rivulet, mountain and purple heather, is another fine piece of painting by Messrs. W. R. Young and Bruce Smith. Here again the costumes are splendid. The Prince has eight different clans in his train as he sings "Comin' thro' the Rye" and does a Highland sword dance. The march off up the hillside is most effective; and as in other scenes the martial music composed or arranged by Mr. Harry Rushworth is bright and catchy. Indeed, the music throughout is lilting and more than enough to keep one in good spirits. Georgie Wood sings "Lay a Little Egg for Me" in capital fashion, and Hal Bryan has an amusing football song set to old melodies; quite a clever arrangement.

The action is now transferred to Humpty Dumpty's court, a kind of Moorish palace and garden with Venetian folk richly dight, and in the distance minarets and trees charmingly set on an island. The Royal kitchen affords Barry Lupino an opportunity to give a quaint burlesque dance; it also allows Georgie Wood and Mona Vivian to present a skit on how interesting life would be if everybody "acted" ordinary every-day occurrences. Mona Vivian, who has some wonderful costumes, sings the song of the pantomime at this juncture.

The pantomime concludes with the Hall of Lace, a conception which, with its black and white costumes, in which the crinoline intermingles with dresses of the Louis and other periods, makes a striking scene in preparation for the nuptials of the Prince and Princess. Mr. Philip Rodway's twenty-second pantomime is certainly a very worthy effort, well conceived and carried out.

Mention ought to be made of the Prime Minister of Mr. Barry Russell and the Troubadour of Mr. Bernard Dudley (who duplicated parts), while Mr. E. H. Williams takes the rôle of the shepherd. Mr. Victor Fairley's work as stage manager was excellent. The costumes were designed by Dolly Tree with striking and harmonious results, and the lyrics set so tunefully were from the pen of Mr. Tom H. Townson.

"GOLDILOCKS AND THREE BEARS"

At the King's, Edinburgh.

Never, surely, has there been seen a more beautifully staged pantomime, or one more pervaded by the spirit of mirth, than "Goldilocks and the Three Bears," produced under the direction of Mr. Harry Roxbury, at the King's Theatre, Edinburgh, on Monday, 21st December. The old fairy tale is simply told, but it keeps faithfully to the story until the heroine is made happy in marriage to her lover. The theatre was crowded from pit to gallery on the opening night by an audience which included a large number of children, and, as every scene was unfolded, fresh bursts of enthusiasm manifested the delight of the spectators. Especially rich in colouring were scene seven, "The Palace of Porcelain," stirring with dancers attired to represent varied rare and delicate pottery; scene nine, "The Enchanted Forest," in which many beasts and birds were introduced, and the concluding scene, "The Grand Hall, Duke's Palace," an imposing and brilliant set. There are other canvases which are admirable in design. The painter's art, indeed, is conspicuous throughout.

The pantomime is not only a gorgeous spectacle, it has the advantage of being represented by a company of players who are distinguished both as actors and singers. Miss Prue Temple, the Goldilocks, is a graceful, charming heroine, and has a pleasant voice. She secured a success particularly with her song, "Here's to you this time next year." Miss Eve Lynn, the principal boy, gave a refined performance as Roland. Her acting was marked by ease, dash, and a dainty humour which won the hearts of her audience. She is a cultured vocalist, who shows not only natural gifts but careful training, and for the rendering of all her numbers, "When will my dreams come true?" "The Toy Drum Major," and others, she received the warm applause of the audience. Miss Frances Donking was a winsome Fairy Benevolentia. She possesses a sweet voice, and sang her selections with excellent taste. To an accomplished actor like Mr. Herbert Langley the character of the Demon Mysterioso was child's play. He raised the part to an outstanding place, and at no time lost his sense of its dramatic possibilities. His capabilities as a singer are well known to all lovers of music, and in his selections, "The Wolf," "The Vulcan Song," and Goring Thomas's "Summer Night," sung as a duet with Miss Donking, he once more showed his great knowledge of his art. Mr. Tom D. Newell is a happy choice as Dame Diddlem. The actor's quiet, quaint humour never oversteps the bounds of good taste, and his travesty of different dances, the Quadrille, the Egyptian dance, and his difficulty in finding a partner in the Maypole dance, evoked peals of laughter. Very good also is his fooling in "The Aerial Express," in which he was supported by Mr. Victor Crawford as Sir Grange Loan—a character which was neatly and whimsically played. Mr. Tom Cable, the Scottish comedian, scored a hit as Sandy McNab. His patter is full of point and wit, and he sings in a pleasant and droll fashion. Christo and Shand were a nimble pair of showmen, Sock and Buskin. They were always lively, danced well, and came off with flying colours in a taking song, "My girl's got long hair," in the chorus of which the audience joined. The remaining members of the cast, Mr. Norman Bower, as Count Christopher Crosspuzzle; Miss Louie Gordon and Miss Dot Carr as Stephen and Mavis, and the representatives of the three bears, George Phillips, Tom Norman and Little Fitts all contributed to the general effect. The Twelve Hudson Girls, and Maud Hall's Dancing Children, in picturesque ballets arranged by Miss Maud Hall; the King's Male Sextette, valuable in the choral work, and Ginnett's trained pony still further enlivened the scenes.

Mr. A. Douglas Willcox, musical director of the theatre, must be complimented upon his arrangement of the music, which is always bright and tuneful, and reflects credit upon his fine task.

The curtain fell amidst enthusiastic cheers in which the sound of children's cheers was dominant. A pantomime which calls forth the admiration of youth is certain of success.

"THE BABES IN THE WOOD,"

At the Royal, Edinburgh.

Following the precedent of last year, the management of the Theatre Royal have decided to play twice nightly the pantomime, "The Babes in the Wood," produced on Monday of last week. A very merry and bustling play has been written around the story, which moves with a swing from start to finish. Miss Nellie Wigley makes a gay and gallant Robin Hood. She acts with unflagging liveliness, and sings with spirit. Her choice of songs is excellent, "Marquita," "Sunny Havana," "Ukelele Lady," and "Seminola" receiving an admirable rendering—while her dancing is exceedingly graceful. Mr. Will Collinson has a congenial part in Baron Grab; the comedian extracts much fun from out of the character, particularly in a scena in which he pays a memorable visit to the dentist. Carr and Finch are a couple of diverting robbers, who are a source of wonderful merriment whenever they appear. Mr. Fred Lake as the dame, Priscilla, is highly amusing and acts with zest to keep the fun going. Miss Rita Mercer, a graceful dancer, plays Maid Marion delightfully, and the Babes are acted with charm by two pretty children, the Barry Furness Twins. Specialities are performed, greatly to the pleasure of the audiences, by The Towyn Thomas Quartette, The Real Mackays, and Miss Nellie Howard. The scenery—of which special mention must be made of "A Fairy Glen," "The Depth of the Forest," "Inside the Dental Hospital," and "Robin Hood's Palace"—has been painted, and painted artistically, by Mr. William Glover, Junr.; the chorus and augmented orchestra are under the skilful direction of Mr. Jas. H. Herkes; the properties are by Mr. Harry O. Fletcher, and the entire production has had the benefit of the experienced supervision of Mr. Fred Collins.

"ROBINSON CRUSOE"

At Liverpool.

This year's annual at the Liverpool Shakespeare promises to maintain the reputation of that favourite house for "Popular" pantomime. Not only is "Robinson Crusoe" put on in lavish style, with an exceptionally capable company all the principal members of which have plenty to do, but there is an abundance of fun. Messrs. Leon Salberg and George M. Slater are responsible for the production, which, on Saturday afternoon was received with great enthusiasm by a packed audience. Mr. Arthur Lawrence is manager.

The great stage of the Shakespeare is fully utilised in the big opening scene, "The Port of Hull," showing roughly-paved streets and winding passages. "Robinson Crusoe" (Miss Doree Thorne) arrives home only to depart again on an eventful voyage. In this scene Miss Thorne, a delightful vocalist and dancer, with graceful movement and attractive presence, sings, "We're all jolly good fellows until we are found out," and afterwards "Polly" (Constance Neville) a very talented singer, renders "I Know that Someone Loves Me," while the vessel sails away. This is a particularly well managed scene, the ship in miniature being observed departing in the distance. We next hear the Kim-Reyd Comedy Four in quartet work for which they receive well-merited recognition while great fun is caused in the bunks of the "Saucy Sally." Here Miss Edna Payne, a very diverting Moggie Ann, has a humorous song, "Mary O'Brien." On the deck of the vessel we are introduced to the Sam Lingfield troupe of acrobats, whose capital work received great applause. The sinking of the vessel is well managed, and the first part of the show concludes with a view of Neptune's Coral Domain. This is a particularly fine stage picture which unfolds itself in the form of a transformation. The opening of oyster shells, showing children with illuminated hair and the dancing of Helena Lehminiski's juveniles, attired as sea nymphs, add greatly to the general effect.

The second part opens with "The Isle of Palms," and here again the same artist scores a success. Polly gives a fine rendering of "Seminola," accompanied by a chorus displaying some wonderful costumes. Robinson Crusoe earns rounds of applause for her "In Sunny Havana," and the juveniles sing "Ukelele Lady" while gracefully moving about the stage, an item which was received with enthusiasm. Robinson Crusoe discovers Friday (Abdul Houssein) who is about to be the victim of cannibals.

Crusoe's Island Home is another splendid picture of the jungle and in it are introduced a bull dog (George Beno), monkey (Ali Houssein) and parrot (Harry Seathron). Great fun is caused by Friday and his animal friends and a big reception is given to Robinson for the song, "All My Dreams are of You," with a male voice quartet accompanying unseen.

Afterwards a most enjoyable trio, "The old top hat that Father wore," was given by the Dame, Billy Crusoe (Tony O'Brien) and Will Atkins (Cliff Goldin).

The final of the pantomime representing "Crusoe's Dream of Wealth Realised," was one of the finest arrangements imaginable. The whole of the stage was a blaze of colour and crowded in every part with characters, most of whom represented bank notes, surmounted by a wheel of Fortune. At the fall of the curtain the applause was continuous.

Fred Hutchings made an excellent Dame and kept the fun going in grand style, among his successful songs being "Mouse, mouse come out of your Hole," much laughter being aroused among the younger members of the audience by a rodent crossing the stage, while the audience joined in the chorus. Cliff Goldin, as Will Atkins, the Pirate King, was an outstanding success, his amusing antics with his fellow conspirators creating roars of laughter; Hartley Thompson (Davy Jones) won favour for his fine baritone singing; and other prominent characters were the Fairy (Edna Lester), who sung "In Shadow Land" and Neptune (Fred Astill), while the Savoy Girls did themselves credit.

Altogether the production was a big success.

"ALADDIN"

At Manchester.

The staging of "Aladdin" at the Opera House, Manchester, on Christmas Eve, under the personal supervision of Mr. John Hart, is well up to the usual high standard, and proved highly entertaining to a huge audience. It is a story which lends itself to picturesque and varied treatment, and Mr. R. C. Oldham's version, while preserving the main theme intact, lacks nothing in freshness of detail. Mr. Herbert Cottesmore is to be credited with a very fine stage production, while the original music by Messrs. George Chapman and Ernée Woodville (of whom the latter is chef d'orchestre) lends some distinction and atmosphere at the essential moments. As usual, the scenery and dresses are a big feature, and magnificent stage pictures and settings have been done by Messrs. R. C. Oldham, B. Roberts and George A. Jackson, the latter being responsible for such big and gorgeous works as the opening Street in Pekin, the Willow Pattern scene in the Emperor's Garden, the Gardens of Aladdin's Palace, Widow Twankey's Laundry, and the Palace scene at the end; while Mr. R. C. Oldham's contributions include the Jewel Cavern, which is extremely fine, and he has also credit for the designing of the beautiful costumes, executed by Miss Nash. Further embellishment is achieved by Madame Marie Royce's arrangement of the numerous ballets and adventurous dances, the jewel ballet being especially superb.

The cast employed in the interpretation of the story is an excellent one, and bids fair to work up the show to an even greater pitch of success. Miss Cicely Debenham has been well chosen to play the part of principal boy, and her Aladdin is a dashing and adventurous youth, equipped with many ingratiating gifts which win triumphantly through. Her songs go with a fine swing, her solo successes being "Paddlin' Madelin' Home" (with full chorus) and "I Want a Girl"; while with Widow Twankey she contributes to an effective medley, and joins with Abanazzar in "Mouse, Mouse." Miss Peggy Shannon makes a clever Princess Badroulbadour, and her sweet voice is heard to advantage in the charming number, "A Flower from an Old Bouquet." The work of principal boy and girl together maintains the pantomime tradition in its daintiest aspects. At the head of the comedy section is Mr. Horace Mills, who received a great ovation on his appearance as Widow Twankey. The quaint methods of this favourite comedian—who has seized a chance to be up-to-date by wearing Russian boots—are in full play from the start, and are diffused through the whole scene whenever he is on the stage. Whether in song or story, he is equally at home, provoking laughter constantly, and surprising his audience by unexpected sallies of wit and humour of the true "H.M." brand. Mr. Mills does not sing *solo*, but is deliciously good in combination with others, chiefly (as already mentioned) Aladdin, and the Abanazzar of Mr. J. H. Wakefield, who joins him in "I Think You're Wonderful" and an excruciatingly funny cross-patter dissertation on "William Tell." Mr. Wakefield makes a very good magician; his style is clear, firm and humorous, and he has good numbers in "What's the Use of Money?" and "Oh! How I've Waited for You." Mr. Kit Keen has a personality that counts in his rendering of Wun Lung, Widow Twankey's laundryman, and he gets well home with his speciality act, as well as with his song, "On Mother Kelly's Doorstep." There is some excellent simultaneous dancing and knockabout fun from Messrs. Gilbert and French as a couple of Pekinese policemen; Mr. Fred Holt—with a couple of songs, "Yes, I Don't Think So" and "I Don't Care"—does well as the Emperor; Mr. W. T. Thompson, as the Grand Vizier, is an old friend; and others who contribute their quota to the total effect are Mr. Alfred Jepson (the Slave of the Lamp), Miss Marion Lysaght (the Slave of the Ring), Miss Kathleen Brett as Pekoe, and Miss Margaret Sousa as So Shi. Special praise must be added for the fine spectacular dancing of Messrs. Renée and Godfrey, who are one of the features of this admirable show, which will take rank among Mr. John Hart's finest productions.

"QUEEN OF HEARTS"

At Manchester.

It is claimed for the Wylie-Tate production of the "Queen of Hearts," at the Manchester Palace on Christmas Eve, that Manchester has not seen a pantomime of this title for fifty years. There may be some doubt about this, but Mr. Julian Wylie can pretty safely claim at least that the city has not seen one as good. Under any title, in fact, the Wylie-Tate tradition is not easily equalled, and could scarcely be excelled; and this tenth example of efficient and splendid pantomime is but another proof of the producer's genius for this class of entertainment. Everybody knows the brief but dramatic story of that summer's day, when the Knave of Hearts stole the tarts that the Queen of Hearts was making, and then callously ran away. Messrs. Frank Dix and Philip Rodway have taken up this palpitating theme, and developed it through details hitherto unknown to the public; Mr. Clifford Harris has given it a becoming lyrical embellishment; and Mr. Herman Finck contributes a suitable musical expression of original (and selected) quality. So profusely elaborate is the stage depiction, however, that some pruning will have to be done, and this will be a difficult task, for the ten scenes are packed with desirable entertainment, obscuring for one the flight of time. The first performance, without wait or hitch, occupied four hours and a half.

From a scenic point of view the pantomime is on a very high level. The artists are Messrs. Marc Henri-Laverdet, Philip Howden and W. R. Young. There are two spectacles which will not readily be forgotten in addition to the beautiful sets. One is the transformation scene and vocal ballet entitled "Beads," with its rapid mechanical changes and exquisite colour effects, employing successive specialities by Marjorie Daw, Phil Phillips, the Eight Welsh Gleemen, and the Palace Girls, and ending with a wonderful Living Curtain, which, when lowered from above, reveals artistes in beautiful cameos, the whole representing a graceful and delicate tapestry. This is "some" curtain. It has a weight of three tons, and it forms an amazing and lovely finish of the first half of the show. The other unique spectacle is a game of whist, each of the fifty-two "cards" being a living person, their movements being beautifully and picturesquely commingled. Effects like these are not commonly met with even in the highest class of pantomime.

To the cast also one must refer in the highest terms of praise for their initial competence as a whole. There are stars here who are playing in local pantomime for the first time. One is Gwladys Stanley—Prince Theodore, of Cardland—who makes an ideal principal boy. She has a vivacity and an exuberant charm which carried her through the first performance with flying colours, despite the great deal she was called upon to do; and her place in the affections of the audience during the run is assured. Among the popular numbers, she sings "Seminola" in admirable style, featured by stage effects and a children's chorus; and another hit is "When the Bloom is on the Heather," also with chorus. Another newcomer—hitherto well known in musical comedy, and an established local favourite—is charming Adrienne Brune, who plays Marcella, the principal girl. The lyrics call frequently for the exercise of her beautiful voice, which never fails to enthrall, and among her efforts she is heard in one conspicuous number, "I Know that Someone Loves Me," in combination with Gwladys Stanley. In all she does she is the personification of cultured grace and beauty.

On the same plane of importance to the show are Jack Edge and G. S. Melvin, both making their initial bow in pantomime here, but both well known in their usual lines of work. The former plays the Knave of Hearts with great comic gusto and unfailing gaiety; he is prompt and resourceful in seizing opportunities, and gives rise to great mirth in his song, "My Girl's Mother," with its attendant humorous patter. G. S. Melvin, as the Queen of Hearts, is as clever and funny a dame as one could wish to see, and among the details of his triumph are such items as the "Girl Guide" number and "The Tale of a Guinea Pig," told in conjunction with James Craig as the King. The latter adds a very competent performance, and another sound impersonation is that of Furioso (Marcella's gypsy foster-mother) by Marjorie Bettiss; while Wee Win makes a complacently clever and amusing juvenile "Joker"; and good parts are ably handled by Bert Rousette and George Sanger as Bluff and Chipps. To all this strength of cast are added specialities by the famous (Tiller) Palace Girls, Marjorie Daw and Phil Phillips in wonderful dancing, the Eight Welsh Gleemen, the Six Keystones, Steel and Winslow, very funny on their roll'er skates, and the decorative and well-trained doings of the Wylie-Tate children, chorus and ballet.

"THE ROSE AND THE RING"

At Manchester.

Thackeray's pantomime, "The Rose and the Ring," for "great and small children," quite dwarfs the modern example in point of material to work upon, with its witches, Fairy Kings, Princes, Prime Minister, Generals, soldiers, its woodcutter with a large family, its many other figures, including woodland elves, and its ferocious lion; but Mr. Harris Dean's adaptation for the contemporary stage is sufficiently adroit and compact, and quite amusing as well. It is the version which was done three years ago by the Repertory Company in Liverpool, whence comes Mr. James Harcourt to take up the rôle of Prince Bulbo in this production by Mr. Arthur W. Belt at the Rusholme Theatre. The Manchester Repertory Company, under Mr. Belt, are essaying a good thing in their usual good acting style, and the audience who saw it for the first time here on Christmas Eve left no doubt of their approval. The story—which begins, in the land of the unborn, by the Fairy Blackstick's gift of a rose and a ring to two children, who are to be known by their beauty, and are designated with two others as "rightful" and "usurping" Princes and Princesses—passes through many surprises and ramifications, ranging from a Cinderella-like pathos to sheer absurdities of burlesque, but always in the right spirit and with the right intriguing effect. Virtue, however, survives every ordeal and every difficulty which is occasioned by the inconsequential adventures of the magic ring; and the rightful Prince and Princess come at last into their own.

Mr. James Harcourt, as the bloated and ill-humoured Prince Bulbo, is undoubtedly an acquisition of strength, even to Mr. Belt's capable cast, and his impersonation stands out in effective contrast to the graceful, lively and romantic personality of Mr. Robert Ginns as Prince Giglio. Mr. Harcourt's song, "This is Not My Lucky Day," is a great success; and so is the "Little Shoe" song by Miss Margo Duff, who plays the exiled Princess Rosalba with such delicate and romantic harm. Mr. Arthur W. Belt himself plays King Valoroso XXIV. of Paflagonia, the amusing head of an equally amusing Court, which includes the Queen (Miss Lucy Murray), his daughter (Miss Jean Downs), his Prime Minister (Mr. Percy Foster), his daughter's governess (Miss Eileen Draycott), and his butler (Mr. Oliver Crombie), all these being in collusion with each other to make the audience laugh. Mr. Robert Roberts and Mr. John Citroen add excellent burlesque as Prince Giglio's followers, and afterwards as his Generals, who "lead" their armies from behind; they also dance well and share a diverting song on how to run a war. Miss Beryl Nixon must also be commended as a charming Fairy Blackstick; the fairy elves are well-trained children from the Haines School. Mr. Alfred Haines being responsible for the arrangement of the many pretty dances; the picturesque and graceful lyrics are by Mr. Desmond Carter, and the tuneful music by Mr. Robert Cox; while the fantastical fairy settings are from designs by Mr. Aubrey Hammond. Mr. Percy Foster's production, like the company's performance, is worthy of the highest praise, and will no doubt find its reward in a successful run.

"MOTHER GOOSE"

At The Royal, Newcastle.

Messrs. Wylie and Tate have scored a veritable triumph with their pantomime, "Mother Goose," at the Theatre Royal, Newcastle. Christmas productions at this theatre have for a number of years reached a high standard of excellence, and, naturally, patrons are very expectant when a new season is entered upon. We cannot recollect any occasion when the enthusiasm ran so high as on Christmas night. At the final ringing down of the curtain, Miss Dorothy Ward, the principal boy, had to carry off many magnificent bouquets, baskets of fruit, and monster boxes of chocolates. The "book" is more storylike than usual, and deals with Mother Goose's discontent with wealth and her craving for beauty; which when bestowed, sees the flying away of the goose that laid the golden eggs. Discovering her error, she regains possession of the bird, and is once again ugly. There are many beautiful scenes in the production, notably the Riverside Cottage, the Hall of Gold, A Dream of Beauty; with a magnificent transformation scene and ballet; the Reel, the Magic Pool, and Gooseland. "In the Air for Gooseland" is a highly novel scene, for herein Mother Goose and Jack take a trip in a balloon over the heads of the orchestra into the body of the theatre.

Miss Dorothy Ward, one of the most popular principal "boys" of the day, does grandly as Robbie, and time after time she had to respond to encores for her vocal numbers, "Where's My Sweetie Hiding?" "Save Your Sorrow," "I'll See You in My Dreams," "Powder and Puff," "Oh Boy, What a Girl," and "I'm Coming Home." Miss May Tomlinson proves a dainty principal girl, Jill, and she sings "Too Many Kisses in the Summer" very sweetly. A talented comedienne is Miss Vera Vere, always bright and vivacious as Maisie, and she made a big hit with her, "If you Knew Susie" number. As the Fairy Heartsease, Miss Noelle Sonning does splendidly, and Miss Doris Rogers doubles the parts of the Duchess and a witch in a highly satisfactory manner. There is plenty of grand fun in the show, and in this direction Shaun Glenville is ever to the fore. What a wonderful pantomime "dame" he is. Rarely is he off the stage, and, excepting for the pathetic note introduced when Mother Goose longs for beauty, he keeps everyone in roars of laughter all the time. With his "Show Him the Way to Go Home" song, and the duet, with Jack, "Looking Below," huge successes are scored. Roy Barbour is vastly entertaining as Jack, Mother Goose's son, and he sings "In Zululand" most effectively. Then there is Fred Conquest as the Goose, surely one of the most entertaining and clever in pantomime land. Others making a success are Fred Edwards (Squire), Eddie Jaye (Viscount Discount), St. John Redley (demon), and the Brooks Bros., who create no little merriment as the donkeys and the horse. The chorus is highly efficient, and the work of the children is a positive delight, especially during some of Miss Ward's vocal numbers. The "book" is by J. Hickory Wood, George R. Slater and Philip Rodway. Additional scenes are by R. P. Weston and Bert Lee; Mr. Clifford Harris was responsible for the lyrics; Mr. Jas. W. Tate composed the special music, and the ballets, musical numbers and ensembles are staged by Harry Winton and Miss Rosie Russon. Marc Henri, Philip Howden and E. H. Ryan painted the scenery and the costumes were designed by Miss Dolly Tree.

"BEYOND THE MOONBEAMS"

At Newcastle.

On Christmas Eve there was produced at the Jesmond Playhouse, Newcastle, for the first time on any stage, a pantomime entitled, "Beyond the Moonbeams, or, Sylvia and the Three Bears." The book is a thoroughly entertaining one by "Query," a local gentleman who at present prefers to remain anonymous. There are three acts and six scenes, the opening one being the Hall, where Sylvia's father, as Father Christmas, is presenting toys from a Christmas tree to the children. Next we are shown the night nursery, which concludes with Sylvia and Basil falling asleep. Then follows Sylvia's dream. This commences with Puck inviting Basil and herself to join the fairy party and the trio leave the nursery by walking on a moonbeam—which is very realistically done. Sylvia is told by the good fairy, Love, to find the cottage of the three bears, and ere she does so she encounters the Old Woman who lived in a shoe, Cinderella, Red Riding Hood, Simple Simon, Little Boy Blue, Little Tommy Tucker, Little Jack Horner, Marjorie Daw, Jack and Jill, and most of the other fairy characters. On her journeyings, Sylvia proves too inquisitive, and obtains a peep at Punishment Land. Finally, finding the cottage of the Three Bears, she eats the porridge and falls asleep upon the bed of the youngest bear. The bears enter and are about to seize Sylvia, when they are killed by Basil—to turn into her father and elder brother. The pantomime is sure to delight all children, and children of larger growth will find it a thoroughly enjoyable entertainment. The show is being presented by Col. H. Cyril Millican, "Uncle Mick," of the children's wireless hour, and the various juvenile parts are being taken by the nieces and nephews of the Newcastle Broadcasting station—and right well they do. As the pantomime will be running three or four weeks, two people have been cast for every part. Mr. Bernard Merefield has produced the pantomime, the music has been written by Louis Zalva. Mr. Julian MacBenn weilds the baton, and the scenery has been designed and executed by Mr. Gilbert Wood.

"ROBINSON CRUSOE"

At Penzance.

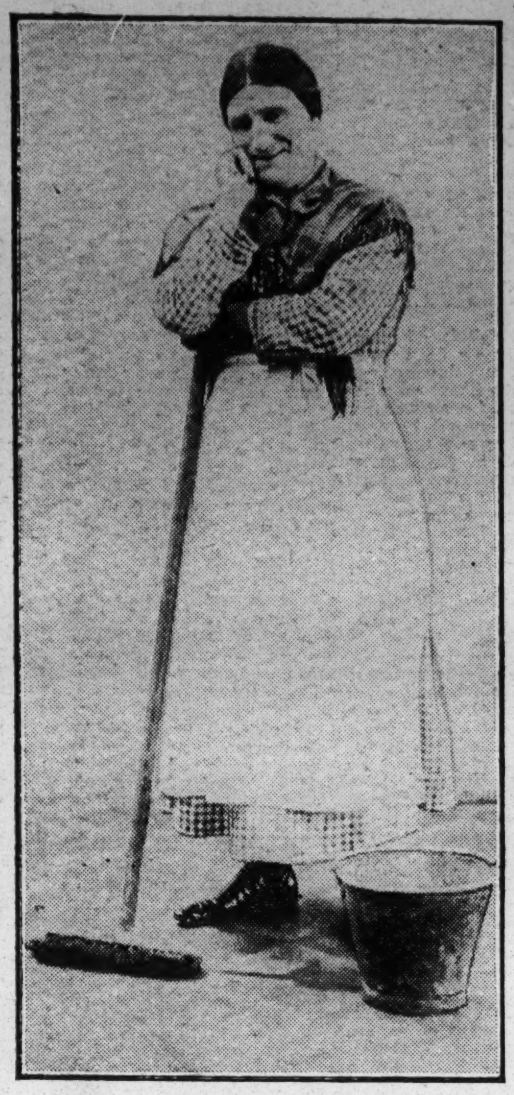
Messrs. Carlton Fredrick's and Wilfrid Dane's "Robinson Crusoe" was given a hearty welcome at the Penzance Pavilion on Boxing Day, when packed audiences attended each performance.

The pantomime is the most attractive and best dressed show that has been seen at Penzance for a number of years, and reflects credit on Mr. Wilfred Lewe, the producer, who also takes the part of "Will Atkins" in capital style. Miss Della Fredricks is principal boy and her acting and singing are admirable. Her greatest hit is "Ukulele Lady," supported by a chorus of 15, who impart colour to a most enjoyable number.

Outstanding items include Miss Pearl Joyce, an excellent contralto, Wilfred Lewe and Miss Lily Martell, who scored in their duet "Lay a little egg for me," other members of the cast are Miss Margot Domican, Miss Ada Cadogan, and Messrs. Sydney Leslie, Mark Bennett, Harry Daniels, Leslie Rigby, and Charlie Hennessey.

Kathleen Moore's Eight Iris Girls were an excellent troup of dancers, and were continually in the picture.

The production is beautifully dressed, and lavishly mounted. The principals voluntarily gave a special performance at the West Cornwall Infirmary on Christmas night, a splendid programme being arranged by Mr. Wilfred Lewe (producer) and Mr. Albert J. Lewis (business manager). This kindly action was highly appreciated by the Matron, Staff, and the inmates of the institution.



WILL MURRAY.

WILL MURRAY'S CASEY COURT PRODUCTIONS

CASEY'S COURT from the New Oxford Theatre, London
THE MOST CONSISTENT DRAWING ATTRACTION TOURING.

CASEY'S COURT "CIRCUS"
CASEY'S COURT "ARMY"
CASEY'S COURT "PANTOMIME"
CASEY'S COURT "MINSTRELS"

The Greatest of all Burlesque Shows

The Training Ground of some of our greatest Stars.
CHARLES CHAPLIN, Etc.

Booked L.T.V. Tour—opened last week at the
:: :: PALACE, HAMMERSMITH. :: ::
SYNDICATE HALLS, CONTROLLING TOUR, ETC.
SEE Mrs. CASEY AND HER 30 KIDS
LEW LAKE'S AGENCY, 1a, SOUTHAMPTON ROW, W.C.1.

NIXON GREY

Wishes Everybody
A HAPPY AND PROSPEROUS NEW YEAR (in outsizes)

Principal Comedian
(Ali Baba) in
Mr. Fred Collins'
Pantomime Production: "THE FORTY THIEVES" at the
Empire Theatre Newcastle

PRINCIPLE TOURS TO FOLLOW

NIXON GREY
IN A BUNCH OF "WINNERS" by J. P. Long, Weston & Lee, Nixon Grey, etc.

REG BOLTON

— PANTOMIME —
PRINCIPAL COMEDIAN
FRANCIS LAIDLER'S
"BABES IN THE WOOD"
PRINCES, BRADFORD
ALL ARRANGEMENTS COMPLETE.
"DING DONG"
∴ TOUR STARTS IN MARCH ∴
SEASON'S GREETINGS

CLARICE CHESNEY

AGAIN PLAYING HER OLD PART
PRIN. BOY
'ALADDIN
for
Mr. Leon Salberg
Dec. 24-Jan. 2
HIPPO., SOUTHEND.

Hearty Greetings to all Friends

IVOR VINTOR

Now Playing
Fifth Consecutive Year for
Mr. John Hart,
1925-26 Season
AT
Theatre Royal, SHEFFIELD

SEASON'S GREETINGS

Agent and Business Manager - Tom Pacey

BUNNY DOYLE
PRINCIPAL COMEDIAN "OUR CABARET."
SEASON'S GREETINGS.
Sole Representative - Worland S. Wheeler.

IVY CHASE
Featuring in
WHEELER and MASON'S
'OUR CABARET'
HEARTY GREETINGS TO ALL.
Dec. 28, HIPPO., POPLAR.
Jan. 4, SHEPHERD'S BUSH.

Theatrical Gossip

Provincial Managers' Meeting.

A meeting of provincial managers will be held at the Midland Hotel, Manchester, on Wednesday next, January 6, at 12 o'clock. This will be confined to members only, but it will be followed at one o'clock by a gathering to which all provincial managers are cordially invited.

Christmas at Denville Hall.

Mr. Alfred Denville, founder of Denville Hall, deserted his companies and friends on Christmas Day, and made a night journey to Northwood to spend the occasion with his guests there. Lady Wyndham and Mr. Milton Bode wired their good wishes. A mid-day meal of turkey, Christmas pudding and other palatable delights was partaken of, accompanied by the sort of liquid refreshment that is supposedly denied to our American cousins. The health of the Trustees, Vice-Presidents, Patrons and Committee was drunk, and Mr. Denville, in a short speech, wished them all well, and hoped they would all meet again for many Christmases to come. He also paid tribute to the management of Mr. and Mrs. Sydney Andrews, who suitably responded. Fred Powell proposed the health of Mr. Denville and Morley Carrell seconded. Both expressed the thanks of the guests for Mr. Denville's great kindness. Mr. Denville had to leave for a pantomime rehearsal in the evening, and the old folks adjourned to the Ball Room, where the festivities were kept going up to a late hour.

Dundee Presentation.

A pleasant little ceremony took place last Wednesday evening, when Mr. R. G. Walker, the popular general manager of the King's Theatre, Dundee, was presented by Mr. Gordon, the assistant manager, on behalf of the staff, with a dressing-gown for himself and a handsome chubby umbrella for Mrs. Walker.

Much Better.

Mrs. Simmons, the manageress of the County Theatre, Reading, is, we are pleased to hear, recovering from her recent indisposition, and was able to take her place at the opening of the Christmas pantomime season on Boxing Day.

Perth Presentation.

At the conclusion of the performance of "Humpty Dumpty" at the Perth Theatre on Christmas Eve, a pleasant little ceremony took place in the vestibule. Mr. James Stevenson explained that those present desired to pay a small tribute to Mrs. and Miss Savile, who had maintained such thoughtful relations with the staff since the death of Mr. Savile. Both ladies were then presented with gold-mounted fountain-pens and pencils. In responding, Miss Savile expressed the thanks of her mother and herself, and said that nothing would be done to affect the well-being of the employees.

J. H. Roberts for Revue.

Mr. Archibald De Bear has just completed arrangements by which he will have the services, in his forthcoming new revue at the Vaudeville Theatre, of Mr. J. H. Roberts, the well-known actor, who has achieved many notable successes under the Reandean management. This will be Mr. Roberts' first appearance in revue, for which he is engaged primarily to play an important character part in the fantasy in Part II. He will, however, also appear in other scenes, and in one at least with Mr. Robert Hale. The principal ladies will include Miss Mimi Crawford, Miss Joyce Barbour, Miss Enid Stamp-Taylor, Miss Mercia Gregori and Miss Annie Kasmir.

"Blind Alley."

The company appearing in Dorothy Brandon's new play, "Blind Alley," which Barry O'Brien will present at Folkestone Pleasure Gardens on Monday, Jan. 4, before bringing it to a West End theatre, includes Ion Swinley, Edward Woodings, Ernest Mainwaring, C. Loveson Lane, Gordon Tompkins, Gerard Clifton, Eileen Raven, Drusilla Wills, Annie Esmond, Veronica Turley, Elissa Landi and Sam Livesey.

This is Miss Brandon's first play to follow "The Out-sider," which, when produced two-and-a-half years ago, won for the authoress the distinction of being bracketed with Miss Clemence Dane among the twelve most distinguished dramatists of the year.

"La Chauve Souris."

On New Year's Eve, "La Chauve Souris" at the Strand Theatre will have been given exactly one hundred times this season. This constitutes their longest consecutive run in England. The last performance will be given on Saturday evening, Jan. 30. Before returning to the Continent, M. Balieff and his company will visit Glasgow, Edinburgh, Manchester, Liverpool and Birmingham.

An In-tress-ting Departure.

Mr. Charles B. Cochrane considers that the hair-dressing of the dancing girls in "Still Dancing," at the London Pavilion, is an integral part of the picture they present on the stage, and he has now made it compulsory that all the girls must have their hair dressed twice a week. This will be done at the management's expense.

Nurses at Pantomime.

The Mayor of Bath has extended an invitation to the nurses of Frome Road House and the Royal Mineral Water Hospital to be his guests at dinner and afterwards to attend the pantomime, "Jack and the Beanstalk," at the Theatre Royal, Bath.

Death of Mr. A. B. Wright.

We regret to announce the death of Mr. A. B. Wright, which took place at his residence, Seabank House, Greenock, on Saturday, the 26th inst., after a short illness, resulting in heart trouble. Along with his brother, Mr. J. J. Wright, he managed the affairs of The Kings, and was most popular with its patrons and the various touring companies which visited the town. His genial and kindly disposition endeared him to all who knew him, and his many friends will miss a true comrade. The funeral takes place to-day.

Children's Treat at Old Vic.

The Jabberwock Christmas Tree Guild is giving a treat to 700-800 poor children at the Old Vic, on January 1, at 2.30, by permission of Miss Lilian Baylis. The children are being drawn from among the poorest of those living in New Cut, Kennington, and the slums of Westminster. The treat includes a tea given in the stalls of the theatre, a New Year present, and an entertainment by the Old Vic Company. Miss Edith Evans has promised to be the Old Witch who lives in her shoe. She will be assisted by Mr. Baliol Holloway, Miss Sybil Thorndike, Miss Athene Sevler, Miss Muriel Barnby, Miss Hilda Trevelyan and Miss Ethel Coleridge are among those who will help.

Forthcoming Productions.

With the Christmas shows all launched, there are a few new productions to chronicle. "The Tame Cat" will be purring at the "Q" Theatre on Monday; "Sons and Fathers," Allan Monkhouse's play, will be produced by the R.A.D.A. Players at the R.A.D.A. Theatre on Sunday, January 17; "Mary Rose" comes to the Haymarket on January 21; "Scotch Mist," by Sir Patrick Hastings, to the St. Martin's on January 23; "Turned Up" will turn up at the New Oxford on January 28; and subsequent shows include Mr. Archibald de Bear's new revue at the Vaudeville, "The Hottentot" at the Queen's, "The Student Prince" at His Majesty's, "Yvonne" at Daly's, and "Is Zat So" at the Apollo.

New Oxford's Next.

It has now been definitely decided that the title of the Julian Wylie-Charles Cochran musical comedy which will follow "Alf's Button," and open on Thursday, January 28, will be "Turned Up," adapted from Mark Melford's old farce of the same name. Lupino Lane and Anita Elson will play the principal parts. Others in the cast are Jack Melford, Henry Wenman, Charles Stone, Ouida McDermott, Nancy Levat, and Ruth Maitland.

Maria Minetti.

Playing Lolotte in "Yvonne," which was presented for the first time this week at the Prince's Theatre, Manchester, for a six-week season, Maria Minetti has made a wonderful hit, and has been highly complimented by all concerned for her artistic performance.

Theatre Royal, Bath.

During a short vacation before Christmas, the interior of the Theatre Royal, Bath, has been entirely repapered, the scheme being an original pattern of red and gold, the panellings being painted with a light colour, the whole creating a most pleasing effect. Another improvement made by Sir Arthur Carlton has been the installation of a gentleman's cloak room for the dress circle patrons. The foyer has also been redecorated and furnished with wicker tables and chairs for the service of light refreshments.

Record Bookings at Palladium.

The Palladium Pantomime, "Cinderella," commenced to break records before it was even produced, for the amount of advance booking prior to production by the general public, leaving the libraries out of the question, exceeded the previous Palladium record by some thousands of pounds! There were two record houses on Boxing Day, and the Boxing afternoon house was beaten by that on Monday.

"CHARLEY'S AUNT"
At The Prince of Wales'.

Mrs. Brandon-Thomas, (by arrangement with Mr. Andre Charlot), presented Brandon-Thomas' ever popular "Charley's Aunt," at the Prince of Wales' Theatre, on Tuesday afternoon of Christmas week, for a series of matinee and evening performances. The adventures of "the old lady from Brazil" are as amusing as ever, and create much hearty laughter. Mr. Kendrick Huxham, as Lord Fancourt Babberley, follows in a long line of impersonators of the famous lady, and he does so with rare skill. It is a capital performance. Miss Stella Bonheur scored heavily as Amy Spettigue, a very charming study. One of the few to resume an old part is Mr. James E. Page, who as Stephen Spettigue, is as clever as ever. Mr. Jevan Brandon-Thomas again undertakes, with success, the undergraduate, Jack Chesney, and an excellent piece the characterisation comes from Mr. David Wilton as the other undergrad. Charles Wykeham. A fine piece of work comes from Miss Deirdre Doyle, as the real aunt, and Mr. Arthur P. Bell is quite satisfactory as Colonel Sir Francis Chesney. Miss Phil Buchanan, as Ela Delahay, is quite charming, and Miss Marjorie Brooks makes a demure Kitty Verdun; Mr. Royce Milton completing the fine cast as the college scout, Brassett, a performance that will bear comparison with any of its predecessors. Mr. Cecil Barth is general manager, and Mr. G. W. Botell, business manager for the show.

"DOWN HILL."

Play, in three acts, by David L'Estrange; produced by Miss Constance Collier, for the first time on any stage, at the Palace Theatre, Manchester, on Monday, December 14th.

Tim Wakeley	Anthony Bushell
Roddy Berwick	Ivor Novello
Hibbert	A. W. Morgan
Dr. Dowton	Noel Dainton
Mabel Horton t	Kathleen Grace
Mrs. Berwick	Beth Elliott
Chance	Moya Mackintosh
Sylvia Berwick	Betty Sturgess
Thomas Berwick	Evelyn Roberts
Minnie	Hannah Jones
Julia Blue	Dorothy Batley
Manton	Lloyd Williams
Major Leigh	William Kendall
Captain H. "Togg's" Hunter	Reginald Gardiner
Monsieur Charles	F. V. Owen
The Waiter	Ian O. Will
Miss Vivian Dexter	Jean Webster-Brough
Malia	Daisy Cordell
Jensen	Evelyn Roberts
The "Traveller"	Hannah Jones

"Down Hill," by "David L'Estrange" (Mr. Ivor Novello and Miss Constance Collier in collaboration) made an undoubted success, in point of effective drama, on its first performance at the Palace Theatre, Manchester, on Monday, the 14th inst. It is done in eight distinctive scenes, mostly wide apart and episodic in character, purporting to depict the stages by which a modern "rake" progresses to what might have been a desperate ending, but for the theatrical convention that demands a happy finish to the tale. Regarded as a study of characters, the pivotal figure of Roddy Berwick, impersonated by Mr. Ivor Novello, gives occasion for doubt. It is really questionable whether a public schoolboy, taking on his own shoulders the blame for a very serious misdemeanour of his friend, and suffering expulsion for it, should not have had enough of the heroic temperament to enable him to make a better fight than he does against the evil influences which afterwards beset and ruin him. On the other hand, for purely stage purposes, the phases of his declension are so aptly fitted to the talents of the actor, that one would not wish to see him otherwise; and the question of consistency of character may therefore freely go by the board. From a parental attempt to put him to a business he cannot accept, Roddy leaves home, finds work in a theatre, and falls in love with an actress, Julia Blue, who thinks of love in purely mercenary terms. This affair comes to disastrous fruition when Roddy wins a big prize in the Calcutta Sweep. After the money is squandered, we see Roddy following the vocation of a dancing-partner in Paris, and in the grip of the drug habit. There is an effort by Vivian Dexter, a wealthy American girl, to establish him as a dancing-master, but he fails to overcome the temptation to cocaine. By the time he has gravitated to a garret in Marseilles, his wits and his memory alike are more than half gone. He is being used by a woman of the town as her servant, for payment in cocaine, and while here a sailor named Jensen, having a hint of his antecedents, hypnotises and gets him away to England, where rescuer and rescued lose each other. The last scene, on the Thames Embankment, threatens to end in Roddy's suicide; but here steps in his old friend Tim Wakeley, with news that Roddy is now a rich man through the death of his father, and opening out the prospect of a new life with Tim in Vancouver.

It will be seen that the part of Roddy Berwick offers scope for some highly coloured dramatic acting, but Mr. Ivor Novello's depiction of even the most tempting crises was nowhere lurid or overdone; the whole impersonation was, in fact, distinguished by commendable restraint, and a power admirably subdued, but none the less in evidence. Miss Dorothy Batley's Julia Blue was also an excellent performance, strictly in keeping with her shallow, worldly temperament. The other characters are incidental to the various phases of Roddy Berwick's downfall, and consequently have comparatively little to do. So far as they go, they have distinct personality and they lend realism to the scenes. The best of them were Mr. Anthony Bushell as Tim Wakeley; Mr. Evelyn Roberts in the double-rôle of Roddy's father and Jensen, the sailor; Miss Daisy Cordell as Malia; Miss Hannah Jones, first as Minnie, the dresser, and then as the Traveller, a fine character-outline of a down-and-out woman on the Thames Embankment; Mr. Ian O. Will, quite excellent in his brief appearance as a Waiter; Miss Beth Elliott as Mrs. Berwick; Mr. Noel Dainton as a typical Dr. Dowton; Miss Jean Webster-Brough as the American girl, Vivian Dexter; and Mr. Reginald Gardiner as Captain H. "Togg's" Hunter. Miss Constance Collier's production of the play is competent and well-mounted, and there was no doubt about its favourable reception. The play will be seen next in London.

"BABY MINE."
At The Apollo.

Margaret Mayo's farce, "Baby Mine," is capital entertainment for the festive season, and much merriment is created at the Apollo by Zoie's attempt to satisfy her husband's craving for children by inducing her friend Jimmy to obtain a child for her to adopt. How the family is increased to twins and then triplets and the rest of this wildly farcical adventure will be recalled. Miss Betty Fairfax and Mr. Keith Kenneth are excellent as Zoie and Jimmy, and very good performances came from Mr. George Curzon, who entered with great spirit and resource as the bewildered and fond Father, and Miss Annie Saker, who was excellent as Jimmy's wife. Besides the principal quartette, good support in other parts came from Miss Grace O'Connor, Miss Muriel Dole and Mr. Edmund Kennedy.

"YVONNE."
At Manchester.

Musical Comedy in Three Acts, by Leo Kastner and Alfred Möller; adapted by Percy Greenbank; music by Jean Gilbert; produced by the George Edwardes' Daly's Theatre Co. at the Prince's Theatre, Manchester, on Christmas Eve, Dec. 24, 1925.

Professor Savigny	Mark Lester
Emile Bonnefois	Fred Pedgrift
Yvonne	Billie Hill
Victor	Horace Percival
Maurice de Fremond	Carl Brisson
Lolotte	Maria Minetti
Minnepopulos	Eric Woodburn
Con-Cou	Mabelle George
Manager of Scala Music Hall	Franklyn Silver
Waiter	Hindle Edgar
Commissionaire	R. Rufus
Attendant	W. Dawson
Page Boy	Kenneth Emery
Flower Girl	Dora Barnes
Butler	A. Twyson

Herbert Tate's Troupe of Children.

There was ample acknowledgment from the stage of the generosity of Manchester's attitude to the Daly's Theatre productions, at the close of the first performance of "Yvonne" at the Prince's Theatre on Christmas Eve. Manchester has given quite a number of these productions their first successful send-off; and this musical comedy adds one more to the brilliant record. It does more, in fact, for it presents Manchester with another musical comedy idol, in the *petite*, clever, and quite charming personality of Miss Billie Hill, who plays the title-part with such daintiness and *verve*.

The nucleus of the story is Yvonne's attraction to her uncle's manservant, Max, who, under his real name of M. Maurice de Fremond—this being an interim masquerade on his part, so as to be near her—sends her bunches of flowers from time to time. Yvonne, however, is already engaged to Victor, a dudish, amusing and not too faithful person, who, one foresees early, is destined to be put aside. That Yvonne's uncle, Professor Savigny, is a classical savant, provides a reason for the coming of Minnepopulos, a Greek *poseur* from the Scala Music Hall, Paris, to beg his interest in a classical turn there, in which Lolotte, the partner of Minnepopulos, impersonates (in complete outline) the goddess Astarte. The Professor is not impervious to the lure of outlines of this type. Neither is Victor. But the ticket for a private box which Minnepopulos leaves, in the hope of a critique, falls into the hands of Yvonne, who makes use of it, with Max as her escort.

This does not prevent the going of the Professor and Victor, both of whom have come under the influence of the wheedling and dynamic Lolotte, who has supplemented in person the appeal of Minnepopulos. The adept interest and the astonishing doings in the foyer of the Scala Music Hall that evening do not call for criticism, they are so frankly entertaining. They culminate in Yvonne taking the place of Lolotte, persuaded by Minnepopulos—backed by a kneeling management and staff—and almost in the elopement of Yvonne and Max—the former being prompted by her discovery of Victor's pursuit of Lolotte, and the latter being awakened from the spell of their mutual agreement to play at being lovers (until two o'clock) by the sudden striking of the hour. The adjustment of affairs next morning is clothed with a similar amplitude of amusing detail. Victor gets his dismissal, and Max is revealed as Maurice de Fremond by Yvonne's father, Emile Bonnefois, to whom he is known, and who makes his only and thus brief appearance for the purpose, almost at the last moment.

Nearly all Miss Billie Hill's work as Yvonne is done in conjunction with Mr. Carl Brisson as Max. Mr. Percy Greenbank has provided numerous smart and catchy lyrics—added to by Mr. Arthur Wood and Mr. Marc Anthony—and those allotted singly or as duets to Miss Hill and Mr. Brisson are rendered at their fullest value. Their dancing also is neat and spirited, and the love scenes have just the right engaging charm. Mr. Brisson, moreover, preserves throughout the buoyancy and good humour which have helped to make him a favourite. As Professor Savigny, Mr. Mark Lester has plenty of room to revel in the type of humour in which he excels, and which he appears to enjoy himself as much as the audience does. Modern examples, so far as we see, have far more attraction for him than ancient art; and he is not even averse from coming home with the milk in the morning, grotesquely "boozed." Victor also includes the latter among his habits, as well as his pursuit of the feminine, but he is by no means an objectionable creature to the audience, for Mr. Horace Percival makes him quite funny, and as approximately real as such a character could be; he is, indeed, one of the outstanding successes. Moving with a cyclonic temper in and out of the action, alternating with her alluring moods, Miss Maria Minetti makes the *poseuse*, Lolotte, an uncertain and a fearsome person. Conjoined with the jealous and argumentative Minnepopulos—who stands really little chance against her—many amusingly quarrelsome interludes take place, in which Mr. Eric Woodburn is always vehemently a trier as the Greek character artist, but comes off second best in his encounters with his lady partner. Both characters are remarkably well played. Another bright impersonation is the Con-Cou of Miss Mabelle George, who infuses just the right "saucy" spirit into the part. Mr. Franklyn Silver is efficient as the worried manager of the Scala Music Hall; Mr. R. Rufus makes a good thing of the "bilking" Commissionaire; Master Kenneth Emery is smart and promising as the page boy; Mr. Hindle Edgar's eccentric waiter is distinctly amusing; and the other rôles are competently filled by Miss Dora Barnes, Mr. Fred Pedgrift (who ought to be found more to do), Mr. W. Dawson and Mr. A. Twyson. Mr. Herbert Tate's troupe of children are effectively introduced into the stage scene in which Yvonne poses in the place of Lolotte.

The scenery, by Joseph and Phil Harker, is brilliantly and tastefully done in three fine sets; the arrangement of the dances and ensembles reflects great credit upon Mr. Fred A. Leslie.

"THE BLUE BIRD"
At The Garrick.

Miss Nora Johnston, by arrangement with Entertainment Productions, Ltd., revived Maeterlinck's musical dream play, "The Blue Bird," at the Garrick Theatre on Saturday, the 19th, where it is to run for a series of both afternoon and evening performances. The interesting adventures of the Woodcutter's children, in their search for the Blue Bird, the play's beautiful symbolism, the artistic scenery and delightful dancing should draw crowded houses to the Garrick for some time to come.

The two children Tyltyl and Mytyl are this year played by Joan Duan and Nesta Woodall, and they act with skilful assurance but without precocity throughout, and we have nothing but praise for their clever performances. Mr. Ernest Hendrie again essays his original part of Tylo, the dog, as wonderful an impersonation as ever, and Mr. Norman Page is just as successful as Tylette, the cat, a clever feline study. Miss Florence Tyrrell, as the Fairy Perylune, enacts the part cleverly, and she also undertakes the role of Granny Tyl, which she plays well. Mummy Tyl and Daddy Tyl are capitally acted by Miss Molly O'Doyne and Mr. Drew Mackintosh, the latter doubling the role with that of Time. Miss Nora Johnston makes a fine figure of Night, her elocution being particularly good. Mr. Lewin Mannering as Bread, Miss Mona McCarthy as Fire, Miss Kittie Blakemore as Water, Mr. Ernest Leverett as Sugar, and Miss Gwladys Evan-Morris, a very attractive Light, were all well in the picture, and other parts were excellently played by Mr. Edwin Drew, and Misses Prunella Norman Page, Joan Hill, Miriam Leighton and Elaine Harper. Mention must also be made of the solo dance in Act 4 by pretty Miss Kittie Blakemore and of the dances arranged by Miss Katherine Hodges and danced by a good chorus.

THE ACTORS' CLUB.
"At Home" at the St. James's Theatre.

The "At Home" given by the Actors' Club at the St. James' Theatre was well attended, but the ladies were largely in the majority. The guests were received by the President of the Club, Sir Gerald du Maurier, and the Vice-President, Miss Gladys Cooper, who had consented to act as host and hostess on the occasion. A miscellaneous programme was contributed to by Miss Christine Silver, who gave her clever entertainment, "Moments Grave and Gay." Mr. Charles Tree sang three songs, "Song of the Flea," "Kashmiri Song" and "Oh! No, John," with much acceptance, and Miss Lilly Phillips was deservedly applauded for a couple of 'cello solos, "Apres un Rivi" and "Tarentelle." Miss Marie Dainton gave a few of her well-known imitations, and Miss Gladys Hirst sang "The Hindoo Love Song" and "In Autumn." Mrs. Lucas acted as accompanist.

Tea was served to the guests, and during an interval Mr. F. J. Nettlefold, the Chairman of the Club, expressed thanks to Sir Gerald du Maurier and Miss Gladys Cooper for so kindly acting as host and hostess. He said he had also to thank Mr. Cecil Barth, who was the instigator and organiser of the "At Home." Mr. Barth evaded the limelight as far as possible, but there could be no evasion of the fact that he was highly esteemed and respected amongst the members of the profession. There were other clubs, such as the Garrick and the Green Room, but there was only one Actors' Club, and he pointed out that it admitted as members ladies as well as gentlemen. All who were interested in the theatre were eligible as members.

(Continued in next column)

"BROADWAY JONES."
Revived at The Queen's.

Dramatists have often shown us that there is plenty of fun in business, and rarely more hilariously than in "Broadway Jones," Mr. George M. Cohan's farce, which Mr. Seymour Hicks has revived for matinée performances at the Queen's Theatre. The principal character is a first-rate medium for Mr. Hicks' irrepressible acting. Every moment he is on the stage is a joyful reminder of the fact that he is one of the best exponents of farce in the theatre. His inventiveness is amazing; never for a moment does he let the fun flag. So, as Mr. Hicks is on the stage for practically the whole of the four acts, for a bright afternoon one can recommend the Queen's Theatre this Christmas time.

A clever company "play up" to him with a keen sense of the farcical possibilities of the play. There is a heroine in Miss Olwen Roose who combines common-sense and sentiment most pleasantly, and Mr. Philip Desborough lends plausible support as Broadway's shrewd advertising friend. Miss Betty Seymour Hicks just sufficiently stresses the archness and gaucherie of Clara Spotswood, and Miss Elizabeth Watson is good as the wealthy widow. Mr. John J. Hooker carries the part of the hard business man, Peter Pembroke, with success; Mr. Mervyn Rose makes a forcible figure of the foreman; and there were clever performances from Miss Adela Measor and Mr. Louis Palgrave.

"The Man in Dress Clothes" has been transferred to the Queen's Theatre, and continues to be given at evening performances with a similar cast to the one at the Lyceum.

"THE WINDMILL MAN"
At The Victoria Palace.

The popularity of "The Windmill Man" grows greater every year, and his fifth season at the Victoria Palace finds him higher than ever in the estimation of the public. The main reason of the success of the piece lies in the rendering of the Mad Gardener by Mr. Bert Coote, who shows how well-grounded he is in the actor's art by a performance that pleases the kiddies equally with the grown-ups. He has the house roaring with laughter under whatever guise he appears.

The title role is undertaken by Gordon Sedgwick, whose fine voice rings melodiously in the songs associated with the part. Jack Renshaw is a real asset to the show as Spot, the Dog, and the children go into ecstasies over his golliwog dance. The role of the Royal Tutor is undertaken by P. G. Clark with comic effect, and Downes and Langford invest the Footmen with a real sense of humour, a compliment that should also be bestowed upon Mabel Heath as the Governess, Ruby Hilary and Nancy Burn, as the Prince and Princess respectively, quite catch the necessary air of romance, while the pathos of the parts of the Cripple Boy and his sister is agreeably unstrained in the hands of Mimi Hughes and Marie Conan, Tommy White, as the Street Arab, supplying a comic contrast. Kathleen Milne is entitled to honourable mention as the French Doll, her dance being pretty and picturesque.

The Ballet of Flowers in Imagiland, the Magic Pool in Toyland, and the Toy Fort exercise all their customary spectacular effect, and the dances and groupings of the children are among the joys of the production.

BETWEEN OURSELVES.

By "ADAM."

Here's wishing all who read this column, in mood that's anything but solemn, a Merry and Bright one-nine-two-six, with lots of ha'pence and no kicks.

That diary question. Shall us?—Letts!

The difference between keeping a diary and a dairy is that you can't very well leave a dairy in the train.

Refreshing. A Sack's instead of a sex play at the Gaiety.

The topic of the hour is whether or no the profession will do the splits.

During Sir Harry Lauder's tour of Australia an admirer went into a gramophone shop in Sydney and ordered a record with Caruso on one side and Scotti on the other, explaining that he wanted a memento of Sir Harry's visit.

Some New Year Resolutions.

An Actress: "Limejuice, not Limelight, for me in naneteen twenty-six."

A Flapper: "I will make up my mind not to make up my face."

A Lessee: "I will stop the anomaly of a bad opening and a good rent."

A Music Publisher: "I will give English composers a chance of becoming men of note."

A Comedian: "I shall continue to refuse to believe in Mirth Control."

A Jazz Musician: "My bent will be 'straight' music—it pays better."

A "Straight" Musician: "I shall continue to go straight. When I look at the poor jazz musician, I know who put the 'sin' in syncopation."

A Young Clown: "Even half-a-clown is worth 2s. 6d., and 'here we are—a gain.'"

An Old Ditto: "I shall tell the world who put the 'cuss' in 'circus.'"

A North Country Actor: "I shall refuse to appear in the West End because it would be such a come down for me."

An Author: "I shall write a play."

A Critic: "I can't—so I'll rend it to bits."

A Manager: "I shan't put it on."

A Playgoer: "I shall be delighted."

Of course, you've all heard of the Scot who fries his bacon in Lux so that it won't shrink.

Parties for Pro's: A Few Suggestions:

"Sowing the Wild Oaths": Engage one or two pro's (four, preferably, to make a snorum) and pay them well, in cash or cognac. They enter with baskets akimbo, sowing wild oaths the while, and singing a lilting tune, such as "To-morrow Will Be Thirsty" or "Drink To Me Only With Thy Niece." An air of abandon is necessary in this game, and the pro's so bring down the house that everybody is soon on the floor.

"Salary in Our Allary": You just want one actor for this—one of those fellows (there are plenty of them about) who have been pressed to accept an engagement at £1,000 a week. Give him a reasonable stipend (say 9d.) and ask him to tell the company about the jobs with big money he has had during the year. As an exercise for your little boy in percentages this game can't be beaten—not by half.

"Stars and Stripes": Get a well-known performer, and while he's waiting outside the drawing-room door, ask the company to sing the National Anthem. Now this is really funny. He will enter, with ever-so-large tears in his eyes, and say: "Folks, it's all very well, but this country ain't no darned good. Variety's as dead as a door-knob, so I'm gonna quit. I'm gonna swop the benighted states for the United States—and that's me, kiddoes." Your guests will gather from this exhibition, of course, that variety, far from being dead, is very much alive. There will be riotous merriment, and how the children will love it! Not every comedian knows that he is one.

"If You Knew Grundy?" You want a professional female impersonator for this. Having secured one of them at enormous expense, you get both him and the wife to dress up to represent the famous Mrs. Grundy. Having done so, they enter the room together, and you'd be surprised how easy it is to tell t'other from which. This game was recently played in Birmingham with enormous success.

Absent-minded: The music hall artist at a Christmas party who said he didn't care a fig for dates.

Should you observe a critic, through his mask, crawling into his seat in the dark with his fingers crossed, you will know he has heard of that face-smacking incident in Paris.

In France, it appears, the critics hand it out and their victims hand it back.

Seasonable: "All Presents and Correct!"

Just one 'Slock' word for Xmas
Greetings
from
Miss Ella Shields

"HENRY VIII."

At The Empire.

Presented by Sybil Thorndike under the direction of Bronson Albery and Lewis T. Casson at the Empire Theatre on Wednesday, Dec. 23, 1925.

Prologue ..... Lewis T. Casson
Duke of Buckingham .... Arthur Wontner
Duke of Norfolk .... Eugene Leahy
Lord Abergavenny .. John H. Moore
Cardinal Wolsey ..... E. Lyall Swete
Cromwell ..... Harold Scott
Brandon ..... Lawrence Anderson
Sergeant-at-Arms ..... Chris. Walker
Duke of Suffolk .. H. Reyner Barton
King Henry the Eighth .. Norman V. Norman
Surveyor to the Duke of Buckingham ..... William Fazan
Lord Chamberlain .... Hubert Carter
Lord Sands ..... O. B. Clarence
Sir Thomas Lovell .. William J. Miller
Servant to Wolsey .. Charles Bond
First Gentleman .... Osborne Adair
Second Gentleman..Stockwell Hawkins
Sir Nicholas Vaux .. Matthew Forsyth
Cardinal Campeius .... H. R. Hignett
Gardiner ..... Cyril Hardingham
A Scribe ..... Desmond Deane
Griffith ..... Lewis T. Casson
Earl of Surrey .. Lawrence Anderson
Third Gentleman .... Bruce Winston
Capucius ..... Cyril Hardingham
Porter ..... Stockwell Hawkins
First Serving-Man .. Laurence Olivier
Second Serving-Man .. Philip Clowes
Garter-King-at-Arms .. John H. Moore
Cranmer ..... O. B. Clarence
Queen Katharine .... Sybil Thorndike
Anne Bullen ..... Angela Baddeley
An Old Lady ..... Ada King
Singer ..... Doris Kealy
Duchess of Norfolk .. Mrs. Arthur Whitby
Patience ..... Beatrice Smith

In the many volumes that have been written on the authorship of "Henry VIII.," it is generally agreed that Shakespeare had something to do with it. The production at the Empire on Wednesday of last week made one realise that Shakespeare wrote more of the play than some of the commentators make out. No one would claim that it is a great tragedy. It does not set out to be; but it is a vital and absorbing chronicle containing several scenes of inspiring beauty and power. Perhaps to describe the play as a panorama puts the meaning best. "The famous history of the life of King Henry the Eighth" is like one of those panoramic views of the Alps in which several peaks peer above the rest of the range. The fall of Buckingham, Wolsey's banquet, the trial of Katherine, Wolsey's fall and Katherine's death are the pinnacles which bear the stamp of Shakespeare's hand; although the play, as a whole, suffers from the fact that some of the most important events happen between the scenes and are described by "first" and "second" gentlemen and the like. It is quite obvious that Shakespeare tinkered with "Henry VIII."; it is equally certain that he did not write the whole of it. And how magnificent is Shakespeare's "tinkering!" It has left us with one of the most splendidly Tudor memorials in all literature—or painting for that matter.

The achievement of Mr. Casson's production and Mr. Charles Ricketts's settings and dresses is that the whole spirit of the presentation is so thoroughly Tudor. The King, Queen Katherine, and even that ribald old lady—the friend of Anne Bullen—might have stepped out of the frames at Hampton Court. There is the scene of tumble-down half-timbered houses with small latticed windows in which Buckingham speaks his noble lines to a crowd of Commoners which breathes the period in every rafter. The pageantry, for which there is so much legitimate opportunity in this play, is, regally, gloriously Tudor; all that one has ever imagined to be the spirit of the period. Yet the effects are gained with the utmost simplicity. And, what is more, the whole production is harmonious: the dresses are designed for the backgrounds, and—even more important—the actors in voice and gesture for the most part harmonise with their costumes. Here is Shakespeare presented by artists at last.

Most actresses would not consider Queen Katherine a star part, but Miss Thorndike has made it one. In her was queenliness and dignity personified in every note of the voice and each of the slow, firm movements. In the trial scene, this Katherine assumed a solitary grandeur in her fine ringing outburst. Everyone in that "hall in Black Friars" was a pigmy in this heroic challenging presence, such was Miss Thorndike's nobility in her outraged womanliness. Even in the less moving scene of her death, Miss Thorndike was magnificent in her stillness and grief, and still a queen. Altogether a beautiful, moving performance, and almost entirely free from the mannerisms that sometimes detract from her acting. Mr. Norman V. Norman, in make-up, was Holbein to the last line as the King. It was a wonderful portrait of the rather top-heavy, strutting, sensual, cunning and humorous old rascal. His thick-throated impatience with the senate contrasted vividly with the leering playfulness of the scenes with Anne Bullen, and yet he remained a King—the King who was the father of the great Elizabeth. It was a perfectly composed study true to character in almost every detail. The Wolsey of Mr. E. Lyall Swete was not so successful. One had the impression that the actor had remembered Buckingham's line about "this butcher's cur", with more clearness than the fact that Wolsey was a prelate and the Chancellor of England. With great relish Mr. Swete suggested cunning and craftiness without touching the character with distinction and a sense of power. Wolsey should have been more impressive. The glorious speech after his fall lost so much of its point because of the way the part was played in the earlier scenes.

These three are the important characters, for Anne Bullen has really only one scene. It is a good one, and in it Miss Angela Baddeley looked charmingly youthful and dissembled innocence very knowingly, but here was not ideal casting, one thinks. Miss Laura Cowie's more mature rendering of the character in Tree's production was probably nearer the mark. Miss Ada King's richly-drawn portrait of the Old Lady was a perfect study. There is, of course, the Duke of Buckingham, who dominates the first act and is then forgotten. Mr. Arthur Wontner gave the famous farewell speech with great feeling, if a trifle too slowly. It is difficult to avoid being theatrical in this part, and Mr. Wontner made a fine attempt. In the long array of characters it is difficult to individualise others in the cast for praise when so many were good. One has vivid memories of Mr. O. B. Clarence's picture of sprightly old age as Lord Sands; Mr. Harold Scott's tenderly-played Cromwell in the last scene with Wolsey; Mr. Bruce Winston's gossipy gentleman and Mr. Lawrence Anderson's delightful diction in one or two small parts. Mr. H. R. Hignett's Campeius had great dignity, and there was much to be commended in Mr. Hubert Carter's managing Lord Chamberlain. Mr. Eugene Leahy and Mr. Stockwell Hawkins also did well, and Mr. Lewis Casson made a sympathetic figure as Griffith. A word of praise is also due to Miss Doris Kealy, who rendered the one song in the play, "Orpheus with his Lute . . ." with a simplicity and artistry that was most effective.

"THE BLUE KITTEN,"

At the Gaiety.

Musical Comedy in Three Acts, with book and lyrics by Otto Harbach and William Carey Duncan and music by Rudolph Frimi. Presented by J. L. Sacks at the Gaiety Theatre on Wednesday, December 23rd.

Louis ..... Denier Warren
Fifi ..... Frances St. Clair
Giglais ..... Claude Bailey
Marcelle ..... Cicely Eldon
Octave ..... Bobby Howes
Cri Cri ..... Estelle Brody
Christopher Popp ..... W. H. Berry
Durand ..... Tony de Lungo
Armand du Velin .... Roy Royston
Totoche ..... Ethel Levey
Mme. Lucile Popp .... Margaret Halstan
Madeleine Popp .... Dorothy Brown
Popinet ..... Dallas Welford
Mons. Pecar ..... C. Slater
Speciality Dancers .. Billie Irwin, Patsy and Molly Dodd, Billie Bradford

"The Blue Kitten," produced by Mr. J. L. Sacks at the Gaiety on Wednesday of last week, is founded on the French farce, "Le Chasseur de Chez Maxims," and, as is so often the case, in the process of translation into a musical comedy, first by the two American authors and later (for English consumption) by Mr. Dion Titheradge, a great deal of the wit and ingenuity of the original has vanished. The result is that the book is little more than the bare outline of the plot, and the fun has to be filled in by the actors and actresses.

The story runs on fairly familiar lines. There is the usual husband who is leading the usual double life. By day he is a respectable country gentleman with a chateau and a pretty daughter; at night (when he is thought to be editing a newspaper at 250,000 francs a year) he is raking in tips to that amount as Night Porter at "The Blue Kitten." This is the Parisian Cabaret which opens the piece. In the second act things brighten up considerably when Christopher Popp—the Night Porter—having decided to retire to his chateau meets various of the habitués of the Blue Kitten. One of them is a young Marquis, who has thrown off his bad habits and fallen in love with the pretty daughter, Madeleine. M. Popp, disguised in a beard, plays the heavy father with the result that the Marquis and Madeleine elope. They are followed in post haste by the Head Porter and Totoche (of the Folies Bergères), one of the discarded mistresses of the young man; and the whole party arrives, of course, for the last act at the Blue Kitten.

The bulk of the comedy falls to Mr. W. H. Berry, who is in his element both in the Cabaret scenes and the one at the Chateau. In his own droll way he made mountains out of several mole-hills in the book, and two of the best items in the show (which, by the way, are "additional" numbers) are his songs, "Summer is Here" and "Breakfast in Bed." When he gets thoroughly into his stride his performance as the Night Porter should be even more worth seeing. Miss Ethel Levey, who received an enthusiastic welcome on the first night, brought vitality and electricity into the show whenever she appeared. This vivid actress plays one of the ladies from the Folies Bergères, and to her and Mr. Roy Royston falls the most tuneful number in the piece, "Cutie," which is sung and re-sung in the familiar American method with the chorus a background.

Mr. Bobby Howes was bright and agile as the Night Porter's nephew, and he and Miss Estelle Brody did well in several songs and dances. Both these sprightly young artistes might with advantage be given more to do. Mr. Roy Royston acted well as the Marquis, but his voice is hardly suitable for Mr. Frimi's sentimental ballads. Miss Dorothy Brown made a graceful figure as Madeleine, and Miss Margaret Halston did as well as her slender opportunities in a small part afforded. A capital and very original little character sketch came from Mr. Dallas Welford, and there was good support from Mr. Denier Warren, Mr. Claude Bailey and Miss Cicely Eldon. Some wonderful acrobatic dancing by Patsy and Billie Irwin, and Mr. Billie Bradford, was seen in the last act, and Miss Molly Dodd also danced delightfully throughout the show.

Mr. Rudolph Frimi's music, if hardly as distinctive as that for "Rose Marie," is very bright and tuneful.

"THE RISING GENERATION,"

At Wyndham's.

The buoyancy of youth is happily secured in "The Rising Generation," which was revived at Wyndham's Theatre on December 21st, when a full house laughed heartily at the fun provided by Wyn Weaver and Laura Leycester's piece. The story of the incredibly indulgent parents, who leave their household for several days in order that their children may run it, and the dire results that follow, is just the sort for the festive season and afterwards, and it has the merit of appealing to the youngsters and grown-ups alike.

To deal with the juveniles first, as befits the spirit of the piece, Ena Grossmith is again available for the part of the dowdy Selina Morell, who looks like a grub among the butterflies, and depicts the varying moods of the spiteful school girl with real artistic ability. J. Cranstoun Nevill is retained as the brother Walter, and gives further evidence of his comic gifts, both in acting, in facial expression, and in vocal eccentricity. Mr. Nevill is a real "find." Godfrey Winn is the personification of youthful ardour and enthusiasm as Warwick Entwhistle, and as his chum George Breese, W. Laurence Ireland quite fits the part of the "Captain of the second eleven," and is very amusing in his proposal for the hand of the daughter of the house. That young lady has a charming exponent in Margery Wyn Weaver, and Renee d' Ungern is fascinating and fairy-like as the 16-year-old Vane Harpenden, conducting herself with the confidence and ingeniousness of a born actress.

Of the elders of the cast Mr. C. V. France demands first mention as the father, Geoffrey Entwhistle, to whose genial sarcasm he gives delightful expression. Mr. Gerald Mirrieless is always diverting as the butler, and is sure of a laugh every time he opens his mouth. As the next-door neighbour, the author of the piece invests his own lines with the necessary vim; Miss Maud Cressall is consistently gentle and soft-spoken as Mrs. Entwhistle. Miss Lisa Coleman demonstrates how amusing a cook in her tantrums can be; Mr. Griffith Humphrey creates the desired atmosphere as the choleric John Morell; and Miss Betty Shale makes the sweetly dignified old lady welcome despite her late arrival.

"HARLEQUIN JACK HORNER."

Christmas Fare at the Old Vic.

With commendable courage the Old Vic. has combined in one bill two things which—in these modern days—are usually kept in separate departments, mystery and fun. The Christmas entertainment consists of Miss Cicely Hamilton's Nativity Play, "The Child in Flanders" and a Pantomime entitled "Harlequin Jack Horner" and the "Enchanted Pie," by Mr. Andrew Leigh and others. The two pieces are linked together by a clever prologue specially written by Mr. G. K. Chesterton and spoken by Mr. Baliol Holloway.

Miss Hamilton's play has been seen before in London. Its simple theme will be remembered. Three soldiers who have lost their way are sheltered on Christmas day by a peasant in Flanders, and before going to sleep on the floor they give their little gifts—a mouth organ, a scarf, and a silk handkerchief—to the child who has been born that day. In a vision the Nativity story is re-enacted, and at the end the Angel Gabriel presents the soldier's gifts to the Christ Child. One felt that the vision was staged too ornately, but there is distinct beauty in the idea. Mr. Roy Newlands was exceedingly good as the peasant and the three soldiers were cleverly characterised by Mr. Charles Marford, Mr. Geoffrey Wardwell and Mr. Graveley Edwards.

The Pantomime is one of the brightest and wittiest shows in London. It is really a gentle and most amusing burlesque of the old-time panto. with scenery (designed by Mr. John Garside) on the lines of the famous toy theatres. One would not like to suggest that Mr. Leigh is wasting his time producing Shakespeare, but, if he left the Old Vic., he should have no difficulty in finding congenial work as a revue writer. For the book bubbles over with wit and humour. Most of it is written in rhymed couplets, and with great ingenuity he has worked the elements of several nursery rhymes into a consecutive and highly amusing story.

The Old Vic. company showed that there is as much talent for this sort of thing as there is for Shakespeare. The whole performance was thoroughly in key and the note of burlesque was just sufficiently stressed. Perhaps the outstanding character was the Rosabel of Miss Joy Spring which was as charming and as sprightly as one could desire. Mr. Claude Ricks was an elegant Jack Horner and a most graceful Harlequin in the Harlequinade at the end. Mr. John Garside's King Skinflint was a richly humorous creation and as noticeable too was Mr. Duncan Yarrow's Simple Simon. One has vivid memories too of Miss Amy Nowell's deliciously languid Esmeralda. Mr. Horace Sequeira's Pieman. Mr. Allen Douglas's Clown and Miss Cicely Oaks' Queen. There was a very original dance by Miss Iris Roberts and Mr. Geoffrey Wardwell.

Both pieces were produced by Mr. Andrew Leigh.

"WHEN KNIGHTS WERE BOLD,"

Revived at The Prince's.

On Monday afternoon, Dec. 21, Charles Marlowe's famous farce, "When Knights were Bold," was revived at the Princes Theatre for matinée performances only. A large audience, including a number of poor children, greeted it with such laughter that the damp, colourless world of Shaftesbury-avenue was forgotten in the fun of this farcical adventure. How they cheered Sir Guy's victory on the battlements! How they rejoiced in the final downthrow of the specious Sir Brian at the end!

"When Knights were Bold" is a Christmas play par excellence, for it appeals alike to old and young, and Mr. Bromley Challenor's irrepressible, ingeniously comic and resourceful playing as Sir Guy is as good as ever. Perhaps it is better, for one noticed even more "business" than before, and certainly never for a moment does this buoyant actor let the pace slacken. He has a good company with him this year. Mr. Charles F. Lloyd is again the good-natured, if designing, Isaac Isaacson; Mr. George Child once more puts some effective characterisation in the Rev. Peter; and Miss Hélène Simón is an engaging Lady Rowena. Mr. Dennis Wyndham gives Sir Brian a fine presence and the richest of brogues, and there are capital exponents of Wittle and Barker in Mr. Ernest Legh and Mr. George Fylche. Mr. Jack Esmond does well as Charlie Widdicombe. There is a good Miss Isaacson in Miss Gwen Llewelyn and a charming little Alice Barker in Miss Patricia Malone.

(*Continued from First Column*).

"TRICKS,"

At The Apollo.

A Revue by Dion Titheradge and Harold Simpson, with music by Helen Trix and Les Copeland, presented by Helen Trix and Paul Murray at the Apollo Theatre on Tuesday, Dec. 22.

The appropriately-named "Tricks," which has been touring for some time, is an excellent medium for displaying the talents of the Trix Sisters, the unique and ever-fresh comedy of Mr. Bert Coote, and, in addition, for Miss Margaret Yarde who has joined the company for the London production to remind us of her versatility as an actress. Besides these artists, there are Mr. Arthur Chesney, a sound actor who is seen in a number of parts; the graceful presence of Mr. Paul England; Miss Mignon Morenza, who does distinctive work throughout the revue; and a number of other clever people in the cast.

Since the show was seen at Golders Green some time ago, one or two new sketches have been added. Notably, things are brought up to date by a burlesque (entitled "The Green Bowler") of Mr. Michael Arlen's play, which has just come off at the same theatre. The skit itself is of little account, but it was enlivened by Miss Margaret Yarde's amusing imitation of Miss Tallulah Bankhead's acting as Iris Marsh. No one was more appreciative of Miss Yarde's clever parody of her mannerisms than Miss Bankhead herself, who was in a box on the first night at the Apollo. The other skits were somewhat slighter. Miss Josephine Trix and Mr. Paul England present a recognisable idea of "Madame Pompadour." Miss Morenza and Mr. Frederick Lord make frolicsome fun of a famous number in "Eggs for Tea"; there is some capital fooling, principally by Miss Yarde and Mr. Arthur Chesney, in "Diaghlieff le Chauve"; and Miss Helen Trix, Mr. Bert Coote and the chorus brightly recall memories of "Rose Marie."

Most of the other items have already been noticed in these columns. Mr. Bert Coote is at his best in "Delaying Tactics," in which, to oblige a friend, he holds up the wrong lady at a railway station, with some very funny small talk. He is also extremely amusing in the witty trifle, "Gooseberries in Piccadilly," wherein Miss Morenza scores a hit as the girl who has lost her memory. In "The Punter's Friend," Mr. Coote and Mr. Wilbur Lenton make light-hearted fun of a well-known sporting advertisement.

Mr. Dion Titheradge is very well served by the company in "Us Browns," for one cannot imagine this slight little sketch being more appreciatively acted. Miss Margaret Yarde, as the designing parent; Miss Morenza, as the gauche daughter; Mr. Frederick Lord, as the genteel shop assistant; and Mr. Chesney, who is the disturbing factor as the released convict brother, are all as good as could be.

Mr. Titheradge and Mr. Harold Simpson have, with great cleverness and a most commendable knowledge of Shakespeare, worked out a bright notion in "Cook Gets Her Notice." All the lines are taken from Shakespeare, and very ingeniously have some familiar (and a number less familiar) tags been made into the dialogue of a modern domestic scene.

On the more spectacular side, the tuneful "International Wedding Day" song and the charmingly set "Vanity Fayre" number have been wisely retained in the show. The Trix Sisters and Mr. Paul England appear to great advantage in these scenes. Mr. England also has "Sweetio Do" to his credit, and he and Miss Josephine Trix are excellent in the "Cuban Rose" song-scena. Naturally, one of the poular items is the Trix Sisters' own special turn "At the piano." This is a feast of pleasure at the end of the programme and was loudly applauded at the opening performance.

One should mention, too, Mr. Les Copeland's black-faced drolleries, especially as the negro butler in the sketch, "The Dook of Chicago"; and there is also splendid support from Miss Fay Martin, Miss Elsie Herbert, Mr. Walter Herald, Mr. Barney Gordon and a finely-drilled, prettily-dressed and sprightly chorus.

In her little speech at the end, Miss Helen Trix said that all the credit for the revue should go to the producer, Mr. Dion Titheradge.

"A MESSAGE FROM MARS,"

Revived at The Playhouse.

Although one is more conscious nowadays of the heavily underlined didacticism of Robert Ganthony's famous old fantastic comedy, "A Message From Mars," which is being presented by Mr. Bromley Challenor for a series of matinee performances at the Playhouse, it was very interesting to see again the play in which Charles Hawtrey made one of his greatest successes.

This story of a modern "Scrooge," which was revived before a crowded audience on Wednesday, is very seasonable, and Mr. Edmund Breon stepped into the late Charles Hawtrey's shoes with notable success in the part of the selfish Horace Parker, to redeem whom the Messenger of Mars is sent as a penance to the Earth. Mr. Stephen Ewart made an awesome figure and spoke well as the Messenger. Miss Helen Ferrers' Miss Parker was another excellent performance, and Miss Enid Cooper very charmingly and feelingly interpreted Minnie. One of the best things in the revival was Mr. Henry Hallatt's impersonation of the Tramp, which had in it a note of moving reality. Mr. Charles Bennett was good as Arthur Dicey, and there were clever performances from Mr. Ernest G. Cove, Miss Nora Byng and Mr. Douglas Ross. The Flower Girl in the second act was excellently played by Miss Nancy Hawtrey.

"THE HOUSE OF UNREST."

At The "Q."

A new mystery play in 3 Acts by Madge and Leslie Howard Gordon. Produced Dec. 23, 1925, at "Q" Theatre, and presented by Messrs. J. & D. de Leon.

Agnes ..... Marie Ault.
Diana Hearne ..... Jane Welsh
David Thorpe ..... Ian Fleming
Alec Hearne ... A. Bromley Davenport
Humphrey Dennis ..... Victor Lewisohn
Sheridan Cleaver ..... Colin Clive

"The House of Unrest" provides an interesting evening's entertainment, and the play has many ingenious situations.

An eccentric diamond owner, Alec Hearne has carried one of his gems to an island off Ross, N.B., stimulated with the idea that in this remote spot he will be free from the attentions of footpads, burglars and members of the wide world generally. Hearne is accompanied by his half-sister, Diana, Thorpe his secretary, Dennis his old friend, and an aged servitor, Agnes A. student of criminology, one Sheridan Cleaver, is also one of the party. Diana promptly expresses her disapprobation of the place selected for their stay: necessarily, all are obsessed with the diamond and Hearne is keenly and nervously interested, particularly when he receives a typewritten missive announcing that the writer was calling later for the diamond and the communication was signed Number One. Various conjectures are put forward and plans discussed, and it is decided to conceal the gem in Diana's right shoe.

In the second act the mystery deepens; the visitors have now arrived when suspicion haunts them. It is admitted that Hearne is somewhat strange in his habits, and that he is financially embarrassed, despite his ownership of the diamond. Night comes on and all retire except Alec Hearne; suddenly shots ring out in the night and the visitors promptly assemble to ascertain the cause. A search is instituted and Agnes, the old servant is found dead and Diana missing.

In the third act efforts are made to elucidate the mystery, and Cleaver, the criminologist, is of the opinion that the crime is confined to the residents of the house. Further cryptic typewritten messages confuse the issues. Anon Diana is discovered in her night attire and her hands bound. She is naturally in a terrible state of distress. She admits she was carried off by a hooded figure but that she fainted and knew no more. A council of war is now convened, and it is decided to run the black hooded figure to earth; later the residents of the house leave with the exception of Diana who, to her horror, beholds the hooded man enter and seize her. But his evil plans are frustrated—Cleaver has been watching and promptly shot down the assailant; the hood is now torn away and reveals the features of Alec Hearne, the diamond merchant, the opinion of the criminologist, Cleaver, being that he was insane—there could be no other explanation, and the authors leave the problem at that.

As the maniac diamond dealer, Alec Hearne, no fault is to be found with Mr. A. Bromley Davenport's fine conception. He invested the role with mystery that baffled everyone, and it was a meritorious performance. As the young criminologist, Sheridan Cleaver, Mr. Colin Clive was convincing and excellent. Nothing could be better than clever Marie Ault's impersonation of Agnes—the old servant; the audience recognised this and gave her a great reception. Miss Jane Welsh was delightful as Diana—a part that called for much emotional acting and finely done by her. Mr. Victor Lewisohn will enhance his reputation by his assumption of the part of Humphrey Dennis, and Mr. Ian Fleming was quite good as David Thorpe. The play was successfully produced by Mr. Miles Malleson. The "Q" audience voted "The House of Unrest" a distinct success.

"IVANOV"

At The Barnes Theatre.

Tchehov is very much in the air these days. Within three weeks of the Stage Society's production of "Ivanov" came another version (translated by Constance Garnett) to the Barnes Theatre on Wednesday last. As in the previous instance, the play had the advantage of being produced by Mr. Theodore Komisarjevsky, and was followed with rapt attention by everybody present. Moreover, two of the principals who created such a favourable impression at the Duke of York's Theatre recently also appear in the present production. Miss Jeanne de Casalis repeats her poignant study of the neglected wife, whilst Miss Hilda Sims again affords considerable light relief as the title-hunting Martha. The new Ivanov is Mr. Tom Nesbitt, so effectively camouflaged with a beard that his most faithful admirer would not recognise him. Mr. Nesbitt emerged from his difficult task with flying colours and received a tremendous reception at the end. That rising young actress, Miss Joan Maude, made a splendid and appealing Sasha, Mr. Eric Lugg was capitally cast as the lively and boisterous Michael Borkin, and Mr. Stanley Lathbury presented an effective contrast as the matter-of-fact Paul Lebedieff. The Matthew Shabelski of Mr. Ivor Barnard and the Lvoff of Mr. Peter Cresswell were alike excellent. The next production billed by enterprising Mr. Philip Ridgeway is the same author's "Uncle Vanya."

"THE BEGGAR PRINCE"

At The "Q" Theatre.

Admirably adapted to the tastes of the little ones, Miss Cicely Hamilton's production, "The Beggar Prince," is the holiday attraction here for a series of matinées. Miss Mimi Crawford fills the rôle of principal and plays with infinite charm and delicacy. She is ably supported by other efficient artists, among whom may be mentioned Messrs. D. F. Roe, Dennis Cowles, Cyril Twyford and Miss Esmé Hubbard. The play is produced by Miss Edith Craig, and is daintily mounted; the music is tuneful throughout, and the dancing wonderful. Mr. J. de Leon is to be congratulated.

OLYMPIA CIRCUS.

Show With Seventy Lions and Thrills Innumerable.

Soon a new epidemic may be raging in London. It is a complaint your doctor has never heard of, and—as the programmes of Olympia state—"if he had, he couldn't prescribe for it." Its name is "circusitis."

Many people have prided themselves on having been infected years ago. Many others are likely to catch the contagion this Christmas. In any case Bertram W. Mills' show in the ring at Olmypia has now eclipsed all his previous efforts. Naturally the chief attraction is the spectacle of Captain Alfred's seventy lions, and any people will come to the show mainly to see this. Nor will they be disappointed for the trainer first exhibits a number of jolly cubs, then a dozen or more majestic fellows with great manes, and lastly about forty lionesses, who form a leaping, struggling scrum when fed.

All the same, the lions are not the chief thrill. Pride of place belongs by right to the Codonas whose flying trapeze act is at once the most beautiful and the most stirring act of its kind seen for many years. High up in the dome of Olympia's mimic tent, they climb to swings set far apart. While clinging to the bars they hurtle a great distance backwards and forwards through the miniature heavens under the "big top." One lets go and is caught by the other, hands to hands. The next time he falls past his partner—and is caught by the feet. Next they somersault while in flight. Alfred Codona even makes a triple back somersault from the perch to his partner—a feat which leaves one breathless with suspense and amazed with its loveliness.

Though there are many remarkable animals in the company, the human performers undoubtedly win by far the greater share of the applause. The trick-riding of the Wirths, for instance, is admirable. May Wirth is the "equestrienne" of our boyhood's dreams. She is a pretty figure full of the romance of sawdust and tan in an audience's eyes. How unconcernedly she dances on horseback! With what spirit she leaps to the ground, turns a cartwheel, regains in one jump her first position, leaps down again, turns a cartwheel—and so on right round the ring! The Wirth Family ride together in an *entrée* where they leap one by one on to the back of one horse, without the aid of springboard or any such apparatus, but May Wirth goes one better! She fixes baskets over her feet and jumps safely on to her mount in these. Likewise the Reinsch Brothers, Danish triple jockey act, are trick-riders of the first order.

There is only one *entrée* from last year, but this is the most popular of that show, namely the Rivels Trio. Their trapeze flights between horizontal bars are, from the spectacular point of view, handicapped by coming after the Codonas—an arrangement which should be altered—but this disadvantage is fully made up for by the fact that the Rivels possess the best comic relief of the whole company. Two of them wear the (more or less) conventional garb of acrobats. The third is a remarkable replica of Charlie Chaplain, not only in what he wears but also in the dull, pathetic look of the eyes. His tumbles are so involved that only an expert memory could recall afterwards what happens. One slip from the perch leads to all sorts of queer swirls around uprights, slides down wires, entanglements in ladders, and each time his recovery entails delightfully spontaneous tricks with boots, hat and cane.

The liberty horses belong to Signor William Truzzi's company which also includes dogs and bears. The trainer is a striking figure with a personality which dominates the audience as well as the inhabitants of the ring. His most striking contribution to the opening performance was the follow-my-leader parade of his stud who galloped with a fine show of spirit in figures of eight or wherever he led. This was far better entertainment than the tableau with horses in rocking chairs. There is nothing the spectator at a circus likes better than to be impressed with the dignity of the horse.

Very effective balancing feats were performed by the Rubio Sisters, two slim and handsome Spaniards; the Daunton Show Cycling Troupe performed prodigies awheel, and the Aragon-Allegris were amusing in their billiard table comedy. Several of the "Olympia Clowns" showed signs of possessing a sense of fun, but their humour was dwarfed by the sheer magnificence of the total display.

Who says the circus is dead in England now?

"WHERE THE RAINBOW ENDS."

At Holborn Empire.

For the fifteenth year this admirable production opened for a series of matinées at the Holborn Empire on Boxing afternoon. A dress rehearsal was given on the previous Wednesday, when the house was packed with children, who devoured it—and deafened while they devoured.

Written by Clifford Mills and John Ramsay, with music by Roger Quilter and produced by Italia Conti, "Where the Rainbow Ends" is essentially a children's play, not only because the principal characters are played by children, but because the simple story of the magic carpet appeals strongly to a child's imagination. And if that were not enough, the magical appearances of St. George (complete with sword and shining armour—and "oo-er," didn't it shine!) who protects the adventurous youngsters from their scheming relatives, adds the jam to the feast.

True, the auditorium suffered a little on account of the small voices and quick speech of some of the players, but the spirited action and pantomimic humour made up for this. The dances, some of them with very involved movements, were excellently done. Roma Beaumont, as Will o' th' Wisp, has a great deal to do, and she did it well, and others who stood out in the cast were Gabrielle Casartelli as Rosamund, Jack Hawkins as Crispian, and, of course, Nigel Clarke, as St. George. As the lion cub, Reginald Freeman was very amusing. The Children's Harlequinade, written by Bianca Murray and produced by Jack Renshaw, which precedes "The Rainbow," was a pleasing "taster."

COMPLIMENTS OF THE SEASON

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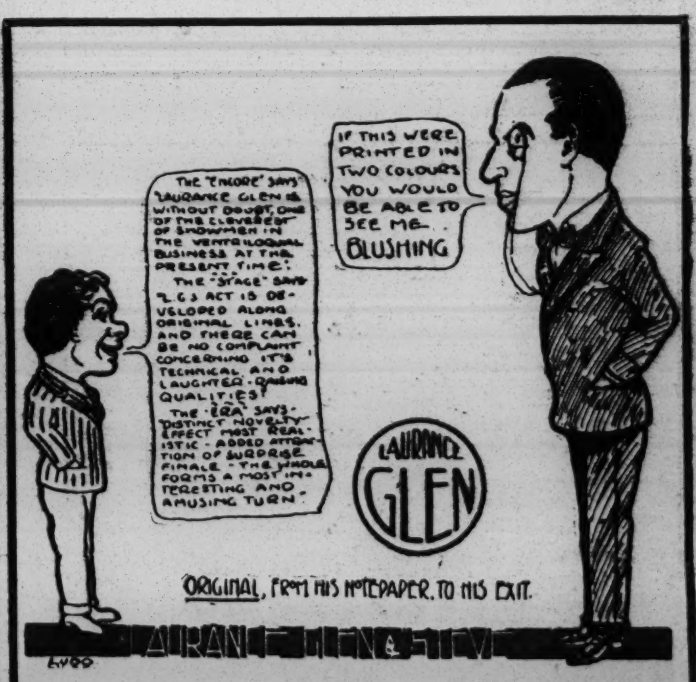
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THE BROADHEAD PLAYERS

PROVINCIAL PANTOMIMES.

"HUMPTY-DUMPTY,"
At the Royal, Glasgow.

Thirty-eighth in the direct line of Howard and Wyndham's pantomimes at this theatre, "Humpty Dumpty," at its production on Saturday, Dec. 19, showed every sign of at least equalling the success of the best of its predecessors. Seldom has there been so smoothly-running a first night anywhere, not a "fluffed" line, not a note out of time or tune.

The plot is negligible, for once the egg falls from the wall in the first scene the pantomime develops on more or less revue lines. In turn we visit Humptiland, the Magic East, Tobermory, Rainbowland, and other unnamed but delectable spots. As King Solumn, Will Fyffe gave evidence of a rich humour which his successful Australian tour has in no way impaired. His best number is concerned with Doctor McGregor and his Wee Black Bag. The pawky, old fashioned, country doctor is portrayed with so light a touch that Fyffe's reputation would be safe resting on this number alone. He has also a cleverly-worked-up scena, "I've Found the Tobermory Treasure." Two lilting numbers, "When the Bloom is on the Heather" and "Down in the Quarry where the bluebells grow," also set the audience humming. Albert Le Fre is a capital Dame Martha, his work with Will Fyffe being especially commendable. He pleads very successfully that "I've never wronged an onica" and asks "Could Lloyd George do it?" Irene Lister is a handsome Prince Rudolph, whilst as Curlilocks, Renee Hamilton was at once taken to the heart of the Glasgow audience. They have a haunting number, "Too many Kisses in the Summer," which has a most effective finale with a chorus of Ukelele ladies. They also feature the popular "Memory Lane." The principal girl also joins Will Fyffe in "Everybody loves my baby." Ray Holgate is a clever little fellow who, like Peter Pan, refuses to grow up. As Humpty he is responsible for lots of fun and in an amusing number "Don't I look like Harold Lloyd?" sets the house chuckling with his clever make-up and eccentric dancing. He has a clever scena "In the Air" in which he and Albert Le Fre, after passing a running commentary on more or less local events, call up the local wireless station for their bed-time song and are obliged with "Yum Tum Piddle." Besides singing an effective prologue, Fred Knight as Demon Fell steps out of his demoniacal character to give the first part of the pantomime a sonorous finale in "After the Storm." As Jack and Jill, Jack Curtis and Trixie Andree dance delightfully, particularly in a good old-fashioned harlequinade in which they have the assistance of Ray Holgate as Clown and Alex Kennedy as Pantaloon. Small parts are also effectively filled by Hazel Elliott, Sarah Leonard, Savona Elliott, Edna Saroni and Lily Evans. Hazel Elliott and her Candies represent the younger generation of the famous Elliott Savonas. Their big chance musically did not come till late in the evening, but when it did the audience refused to let them go, cheer after cheer greeting their every number. Obviously there is plenty of room for a combination of this sort that can make jazz which is also music. Every member of the chorus is worthy of the highest praise. Indeed, had so many good things not been already enumerated one would be tempted to call this a dancing show. John Tiller's "The Twelve," "Double Six" and "Sextette" Troupes are amazing in their lightheated precision. A wonderful "Nile" dance, which opened the second part of the show, was cheered to the echo and repeatedly encored.

"MARY HAD A LITTLE LAMB,"
At Glasgow.

On Monday, Dec. 14, the Pavilion management produced their annual pantomime. Though meant for a twice nightly show, it was played once only on the opening night. Messrs. Harry Norris and Edward Marris have been entrusted with this year's annual, which is a very enjoyable production. Tommy Lorne appears as a Shepherd in the first scene and as something different in every succeeding one. An excellent foil has been provided in Jean Kennedy, highly popular in revue for several years past. Tommy Lorne might well adopt as his motto the Shakespearian phrase "Sweet are the uses of adversity," for it is then that his ability as a comedian reaches its height, and Jean Kennedy is the one to bring out the best that is in him. Like relentless fate, she pursues him in every scene, and sees to it that his bed of roses is plentifully besprinkled with thorns. Between them their dialogue is so full of the Glasgow patois that a benighted foreigner (from England, say!) would hardly understand a word of it; but they are very funny, and the audience are quick to appreciate the fact. Their best ditty is one extolling the virtues of Swisile's Ness Milk, and the audience seemed eager to acquire a knowledge of it. A pathetic ballad about "The Old Top Hat My Father Wore" seemed to reach the hearts of the crowded house. In the comedy line, Syd. Coppin played an important part, and with either Tommy Lorne or Jean Kennedy he put across quite a lot of funny business. Miss Winifred Roma as Donald, the young squire, is a charming principal boy, with a fine appearance and a good voice, with the result that "If You Knew Susie" and "Save Your Sorrow" were two of the vocal hits of the evening. Miss Hilda Denton has made a hit in Glasgow before now, and is well to the fore in this pantomime. She acts, sings, dances and joins in the comedy with an unerring instinct, and enjoyable as her various songs were, it was in her dancing interludes that she captured her audience. There are two babes in the production, played by Rene and Jim Dunlop, and, young as they are, in Irish dances, Scotch reels, violin solos and duets, etc., they do exceeding well. Virtue and vice are portrayed with due effect by Vic Harvey as the demon Tawyer and Miss Len Lewis as the fairy, with operatic vocal effects. Several subsidiary parts are cleverly played by George Marte, Bligh Chesmond, Billy Skyrme, Gordon Pitt, Mal Malcolm, H. Burgoyne and Miss Doris Langford. The chorus and dancers, under the direction of Kitty Denton, proved highly popular, and, judging by the opening performance, the Pavilion pantomime is bound to prove a great success during its run.

"THE FORTY THIEVES,"
At Newcastle-upon-Tyne.

Contrary to the usual Christmas custom at the Empire Theatre, a pantomime is to be run for some weeks. The management have been particularly happy in their choice, for "The Forty Thieves," which Mr. Fred Collins produced on Monday evening, Dec. 21, is a delightful show. It is being presented twice nightly, and, at the two opening performances, the entertainment was accorded a great reception. In the story itself, there is practically no deviation from that of tradition, though it may be said that the "book" is exceptionally smart. Hard-working and thoroughly efficient is the cast Mr. Collins has got together. Miss Hilda Kirkby, a lady with a charming personality, is Ganem, and a delightful principal boy she makes. Of her vocal numbers, "Sunny Havana" and "Ukelele Lady" are favourites. As the principal girl, Morgiana, Miss José Barclay-Gammon is highly pleasing, her "Wondering" song being most daintily rendered. The majority of the mirth-making falls to the lot of that clever comedian, Nixon Grey, who extracts every laugh possible from the rôle of Ali Baba. He also introduces some capital novelties and makes big hits with the songs, "Bingle Bay" and "Thermogene," the latter being his own original ballad. Appearing as the captain of the thieves, Abdullah, is Leslie Barker, the well-known coon character vocalist, and right well does he do. His singing of "Seminola" and smart dancing are splendidly received, whilst in the duet, "I Know that Someone Loves Me," another triumph is achieved. McGregor and Hood are most amusing as Cyril and Squire, and "Ginger" Armstrong, a local actor, is highly entertaining in the "dame" part of Cogia.

Others prominent are Albert E. Mann (Cassim); Eddie Fay (donkey); Miss Ena James (Mustapha) and Miss Nan Nelson (Sesame). Enjoyable specialities are given by the Joys, the Ten Northumbrian Pitmen, and the Sixteen Sunnybrooks. Specially good scenes are the Market Place, Valley of Treaure, Inside the Cave and Ali Baba's Palace.

"DICK WHITTINGTON,"
At Newcastle-upon-Tyne.

Mr. Harry Lee's pantomime, "Dick Whittington," commenced its season's run at the Palace Theatre, Newcastle-upon-Tyne, on Monday, Dec. 21. It is a bright and refreshing entertainment, the story, well told, adhering closely to that of the popular fairy tale. There are ten scenes, specially noteworthy being "Warning Old Stairs," "Universal Stores," "Highgate Hill," "The Emperor's Palace," and "The Lord Mayor's Banquet." From a laughter point of view the pantomime is rich. Chief of the merry-makers is the favourite comedian, Jack Clifford, who, as Idle Jack, is screamingly funny. His motor-cycle skit is particularly amusing. The Brothers Fordyce, two local actors, appear as the Captain and Mate. Clever knockabouts, they also sing and dance most acceptably. As Old Fitzwarren, Gilbert Lees does admirably, and Charlie Cardow is thoroughly entertaining as Dame Hanna. Fred Howard is successful as King Rat, and Walter Kinniburgh is a capable Emperor of Morocco. Miss Lilian Edwards is a dashing Dick Whittington, and soon places herself upon the best of terms with her auditors. The Alice Fitzwarren of Miss Nan Wyndham is a pleasing and dainty study; Miss Daisy Donald makes a hit as the Princess; and Miss May Barrie proves a charming Fairy Bow Bell. Entertaining specialities are introduced by Miss Lilian Edwards, Howard and Wyndham, the Brothers Fordyce, Ronald and Kinniburgh, the Twenty Dainty Dinahs, and the Waverley Girls, the latter of whom elicits tremendous applause with their "Mother Kelly's Doorstep" and "Bell Ballad" numbers. Chief of the songs are "When You and I Were Seventeen," "Tumble Down Dreams" and "Buy Yourself a Broom" (Miss Lilian Edwards), "Save Your Sorrow" and "Don't Say That" (Miss Nan Wyndham), "Where Were You?" (Fred Howard), "Sunny Havana" (Ronald and Kinniburgh), and the duets, "End of the Rainbow" and "I Know Someone Loves Me" (Misses Edwards and Wyndham). The dresses provide a feast of colour, the varying tints blending harmoniously. Mr. George Melbah produced the pantomime for Mr. Harry Lees.

"HANKY PANKY."
At Princess's, Glasgow.

On Saturday, Dec. 19, Mr. Harry McKelvie produced the 46th Royal Princess's pantomime under the above title, and it proved an emphatic success. In breaking away once again from the hackneyed subjects of pantomime, a simple and easily-followed story has been devised, in which the Baron is a shipowner rum-running off the American coast. The hero is a naval officer who comes aboard to search the ship, promptly falls in love with the shipowner's daughter, and from that point seems to forget his duty, and devotes all his time to love-making. Hanky Panky is an adventurous youth who joins the ship, and, in trying to broach a cask of rum, releases a geni, who becomes his devoted slave, and can do the most marvellous things by a mere wave of the hand. Grouped round these are a number of people necessary to the plot, and, of course, a good fairy.

The hit of Saturday's performance was made by George West in the part of Hanky Panky, for he proved to be a comedian of rare gifts, with a lively way of getting on good terms with his audience, and bubbling over with gags and good humour. His savage war song (with Miss Sylvia Watt), in which he is decorated with drums, cymbals and other effective jazz noise-makers, was an instantaneous hit. He has a duet with another comedian, "Everybody Wants Ma Baby," which they emphasise with American goggles, hats and an exaggerated accent from "Noo Yoik." Miss Eva Ellis, as Tom Breezy, is a charming principal boy. Her chief songs were "Buy a Broom and Sweep Your Troubles Away," "Seminola," "This Time Next Year," and a catchy duet, "I Love You," with the principal girl. The latter part had a very pleasing exponent in Miss Ethel Holden, who, in addition to the duet just mentioned, had several good songs, such as "Waited For You," "My Sugar," and "Who Cares?" Both of these principals are neat and graceful dancers, and dancing has always been a notable feature of the Princess's pantomime casts. For second boy and girl, no more dainty couple could have been found than Misses Edna Prince and Kitty Prince, and their success and popularity was assured from their first entrance. They act their parts with convincing earnestness, and all their duets were received with enthusiasm, including "Jenny Mine," "I'm Wonderful" and several others. As Sir Kelvin Grove, the shipowner, Mr. John F. Fraynor once more appears in his heavy part here, and is a tower of strength to the company. In half-a-dozen different disguises, from a Frenchman to an ex-pugilist, he is versatile and effective in all of them. Also prominent in the comedy line is Miss Sylvia Watt, who as Jessie McNab is given a part that affords her more scope than in former years. Most of her business is jointly with the chief comedian, George West, and they work well. Messrs. Harry Nicol and Bert Martin give good support, and secure great applause for their comedy cycling act. The good fairy, The Spirit of Adventure, had a handsome representative in Miss Nan Hendry, who declaimed her lines effectively. The Rummy Spirit was played with the necessary weirdness by Mr. Jamie Butler. The Eight Frolics sang well, especially "Kentucky." Their dancing abilities are of the highest order. D'Arcy's Babies' Band proved a distinct acquisition with their jazz selections.

The scenery of the pantomime has been designed by the resident scenic artist here, Mr. J. C. Bontor, and is all most effective and realistic, some of the set scenes being works of art.

The music of the story has been selected and arranged by Mr. Robert McLeod. The ballets have been devised by Miss Daisie Darnley, the properties and electrical devices by the local staff. Most of the dresses are by Miss Binnie, costumier of the theatre, with additions by Alias and Peter Robinson, London.

The producer was warmly congratulated on his success.

THE PLAY IN PARIS.

(*Continued from col. 6*).

there is plenty of dramatic action. The proud nobleman, Don Pablo, breeder of *taurcaux*, has a son Francisco, who is secretly betrothed to Caridad, the beautiful daughter of his chief herdsman. When Don Pablo discovers this he arranges for the young man to accompany a consignment of bulls to Havana, in order to get him out of the way, while he can fix up a marriage between Francisco and Concha, the daughter of a family friend. To make sure Caridad shall not marry his son the aged nobleman forces her to become his own wife. The girl consents to the sacrifice because she believes Francisco has forsaken her, and run away to Cuba on his own. Nevertheless, she still thinks of him tenderly and refuses her husband his conjugal rights, and one evening when the infuriated man breaks into his wife's room she dares him, whip in hand, to approach. Of course, this is the thrilling scene where Francisco comes home to learn the truth. He curses the innocent girl and bolts. Caridad dictates to a priest a passionate missive of adieu, before eloping with a fellow of her own class, wherefore this pretender becomes mad with jealousy and stabs her to death. For this thriller, Maurice Lehmann has provided a splendid cast, with Gretillat as the Spanish nobleman, Almette (Francisco), Eve Francis (Caridad), J. Fernay (Concha), and others.

"Le Tourbillon."

A French version of Francis Neilson's work, "The Vortex," (which I believe is the English title) has been presented at the Theatre Albert I. as "Le Tourbillon," by Jean Aragny. The four acts and prologue attracted attention. You may remember the story deals with Asheton (G. Saillard) being assaulted by Kid MacAvoy, a pugilist (well impersonated by Jacquelin), but getting the better of him. Instead of calling the police he has the Kid carried to his yacht, and during the cruise the ruffian is reformed, thanks to the tender solicitations of Asheton's sister Hilda (Mme. Nivette Saillard). She reciprocates the Kid's affection, but he realises it is expedient to quit, and thereby restores Hilda to her former fiancé, the melodrama ending with the toll of the wedding bells for two couples. This invigorating piece has been produced by Henri Leridon, and should keep the Albert I. occupied until E. Sterling arrives with his English Players for the festive season.

"Plein les Yeux."

The title refers to the revue by E. and E. Joullot and J. de Berys, presented by M. Gasma at the Gaité Rochehouart. With a good cast headed by Poggi and Julie Madia, "Food for the Eyes" (which is an adequate translation) is an excellent show. Another of the same category is

"Quel Beau Nu,"

by H. Varna, L. Lelievre, F. Rouvray and J. Deyrmon, just released at the Concert Mayol, which will attract the "fans" for many weeks to come. Mlle. Parisys is the star of the evening, and is supported by a brilliant constellation, including Mmes. Nikitina, Paule Morly, Jockiss, the dancers Smirnova and Tripolitoff, the acrobatic dancers Doria and Walker; also Latriche, a cyclist of fame here, and Odeo, the animal impersonator, in the rôle of an immense pig.

PARIS, Sunday, Dec. 13.—It seems an age since we had a new programme at the little Grand Guignol, but as a matter of fact it is less than three months. The latest bill of M. Choisy has the usual dose of shivers and laughs, and includes a couple of dramas, a sketch, and a farce. The main dish advertised is a stage version of Robert Weine's film

Le Cabinet du Docteur Caligari,

by Karl Meyer, which was the first German picture to get serious attention here since the war, being considered a masterpiece of the seventh art. Henri Bauche, in collaboration with André de Lorde, has traced in six tableaux the hallucinations of a madman, who is labouring under the impression that the doctor has done away with the girl he loved. The maniac incites the other patients to murder the physician. And the playwrights, to terminate in real Grand Guignol style, cause the madman to tear out his own eyes and die in a fit. Paulais made a hit in the part of Dr. Caligari (the hypnotist of the eighteenth century), and Tune as the mad Francis also proved himself a fine actor. The other tragical piece is "Dans le Bled Marocain," in two acts, by S. Ramel, wherein we see a French officer visit the harem of a Caid, and without any plausible reason tear away the veil from a woman's face. The Arab chief remonstrates, but gets shot for his pains. Tune was again realistic as the dying Caid. For the fun of the thing we have "L'Age d'Or," one-act farce, by Jacques Thery and Regis Gignoux. This concerns a healthy man playing the part of an aged invalid at a would-be fashionable resort. It is a diverting skit on the charlatanism of conventional "cure" spas. Seller, Diener, Jacques Thann, Yvonne Gonzalves, and Marie Jacqueline all do well. The initial piece, "Une Femme dans le Coeur," a sketch by M. Latour, tells of a fellow so infatuated with his unfaithful wife, that she easily turns his wrath to pardon, and indeed points to him as the guilty party. The trifle raised many laughs, for this picture of feminine astuteness is so humorously true.

"Le Roi de la Pédale."

This velocipedic concoction at the Eldorado is announced as a sportive piece in ten laps, by Paul Cartouz and Henry Decoin. "The King of the Pedal" signified in the title is naturally a bicycle rider, and it is the comedian Biscot who takes the part, as he did in the Gaumont film, from which it is adapted. The picture version is in several episodes, but the plot can be told in a few words. Paname (Biscot), valet and mechanic, boxer, and cyclist, tries to win the championship for the bicycle tour of France in order to show off before his employer's daughter, on whom he has set his heart. In spite of all obstacles by his bitter rival, Paname comes in first and is rewarded with the hand of the damsel he so admires. Janine Jillis, Suzy Yana, Clary Monthal, MM. Jean Dumontier, Dellys (as the villain) Delpierre, and some real "pedalists" carry this popular stuff towards a century. "Le Roi de la Pedale" is well produced by Paul Valies.

"L'Homme au Sable."

Miss Loie Fuller is back in her beloved Paris, and has opened in the programme this week at the Champs Elysées music hall with her talented troupe of classical dancers, after their triumph in New York last month. She has included in her number a new ballet by René Bizet and Jean Bereyre, for which Arthur Honneger has written a special score. "L'Homme au Sable" is a sort of "Blue Bird," or the fellow supposed to visit the children when the shades of night are falling. The little "argument" is adroitly unfolded by the terpsichorean faculty of Miss Fuller's charming dancers. The remainder of the present bill at the Theatre des Champs Elysées is up to the usual order of excellence.

"Le Couvre-Feu."

Boussac de Saint-Marc has resumed the dissection of the well-worn dramatic theme of the new school of playwrights, dealing with the conflict between the spirit and flesh, in his piece, "Le Couvre Feu," produced by the Studio des Champs Elysées. A man is slowly dying of consumption. Without going into the medical side of the problem, we may summarise by explaining Lia likes her sick husband, but being healthy she elopes with Giles, a friend of the family, whose visits the invalid has encouraged. Fortunately Valentine is there, secretly in love with the sick man. She stifles her passion, which the wife could or would not do, and remains to nurse him to the painful end. The bill also includes

"L'Homme du Destin"

which is a French version of Bernard Shaw's "Man of Destiny." You know this refers to Bonaparte, before he reaches full power, being wheedled by a crafty lady who steals love-letters from him. They might have been State documents. Delaitre impersonates Napoleon I. to perfection.

"Mam'zelle Sans Peur."

The annual spectacular show of the Chatelet was premiered Thursday, with the usual local success. There is little new to chronicle for "Miss Fearless," three-act review by Mouezy Eon, but it will please the children, both young and old. After the inevitable gambol around the world, with ballets, adventures, love scenes, the brave girl is united to the fellow she dotes on. Carjol, Louis Dean, Hamilton, Irma Genin, Madeleine Ramey, André Marco and Rita Sangetti, dancers, are largely responsible, like the scene painter, for the applause.

"Le Magicien Prodigieux."

The independent stage society, Les Compagnons de Notre Dame, organised by Henri Gheon, gave as a special performance at the Theatre Albert I. the little known farce of Calderon, "Le Magicien Prodigieux," which was quite a success. This was due to the play (laid in the sixteenth century, in Spain) more than the interpretation of this worthy group of amateurs. Calderon, the Spanish poet (1600-1681), appears to have written this burlesque for the fête at Toledo, and depicts how Satan was baulked by the faith of the characters after he had obtained power over certain mortals in the manner of Faust. The play goes to explain the origin of the theatre, used by the church as object lessons for the edification and also the subjection of the common people.

PARIS, Sunday, Dec. 20.—A number of new bills are scheduled for the coming week, which will compare favourably with the past three weeks for new productions. As a matter of fact, many managers are dissatisfied with their programmes so far this season—or rather it is the paying public that is jibbing—and are anxious to find something for a steady run.

Perhaps this remark, however, does not apply to the Theatre des Jeunes Auteurs, now occupying the Vieux Colombia stage, where a constant change of programme is the policy, no matter how successful any particular item. Thus it is not astonishing to speak of another work presented by this energetic group last Tuesday, making the sixth offered habitués since the opening in September.

"Fantaisie Amoureuse."

This latest effort by the Young Authors is a three-act philosophical comedy by André Lang, which merits its name. It is a fantastic problem, of rather an uneven tenor, which will please the literary folks. It is high-brow stuff dealing with brief flirtations and great emotions. Gabrielle is a comedienne both on the stage and off. She takes a pleasure in falsehood, and looks on true affection as ridiculous. She is lead by one of her many admirers to witness the intrigues of her daughter, and then realises that she has missed the essence of life. André Lang is a prominent writer of the young or new school of Lutetia. Like his predecessors at this playhouse he has not attempted to cater for the regular playgoer, but to dally with the advanced minority. He prefers the plaudits of the few appreciative literary lights to the laughter of the crowds. Such plaudits do not always nourish the author, and will not fill the coffers of a theatre, but they constitute solace for a poet's soul. Mme. Corciade heads the cast (as Gabrielle) with great talent. "Fantaisie Amoureuse" is preceded by a one-act comedy.

"L'Invité"

by Henri Clerc, wherein we see a modest couple going to expense to prepare a dinner for an influential guest who does not come. They then start by reproaching each other and finish up by finding contentment in their reciprocal affection. "L'Invité" (so nicely mounted by the Jeunes Auteurs) is quite a little gem in its way.

"Le Silence."

The tragedy of deafness is treated by Lucien Chantel, another fresh playwright, in his three-act piece "Le Silence" offered at the classical Odeon. A young wife, Germaine, is the victim, the affliction slowly but surely progressing, until absolute solitude invades her. She is even deserted by her husband on whom she relies. Germaine accepts her fate with resignations and devotes her silent existence to the study of chemistry, finding happiness in the company of her aged professor who is her devoted platonic friend. It is a splendid subject, but somewhat depressing. The author (himself so afflicted) reveals a deep insight in the anguish of the deaf whose infirmity does not always meet with the condolence it merits—like a toothache. Oettly is good as the aged chemist.

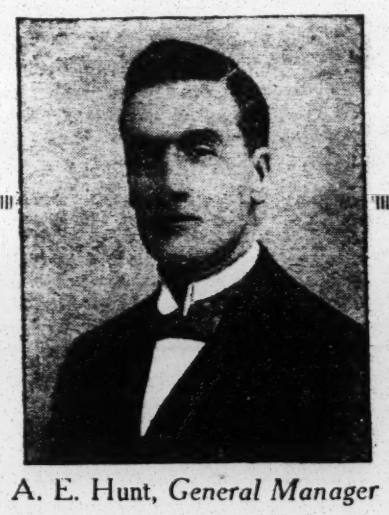
"Voulez-vous être ma femme."

The plot of this three-act dramatic comedy by Jacques Richepin which Mme. Cora Laparcerie has mounted for the remainder of her lease at the Renaissance is not exactly what we expected from the title, but it constitutes a good sentimental entertainment. Princess Natacha comes face to face with Robert de Beauchamps, an inveterate flirt, at a fashionable hotel in Cairo. Although Robert is accompanied by his little Montmartre friend Juju (Mlle. Arletty) he cannot refrain from reminding the haughty Russian aristocrat of their love adventure in Constantinople when she, in poor circumstances, was serving in a restaurant. Of course the Princess denies the former meeting and alleges that she has been insulted. He has sent pretender, Count Saint-Cler, challenges Robert to a duel, and wounds him. Then the beautiful Natacha nurses him back to health, and during the convalescence they plight their troth, the patient being careful not to allude to the Turkish episode beyond expressing regret for his mistake. But his friend Charles (Geo. Flateau) upsets the apple cart by also recognising the former restaurant waitress, causing her to confess. But she does so in such a delicious manner, avowing she has never loved but Robert, that the man is tempted to again ask her to be his wife. There are some amusing episodes in this modern melo., and Mme. Laparcerie (wife of the author, as you will remember) has an excellent rôle as the Princess. She is ably supported by Jean Worms as the woman charmer Robert, and other transcendent artistes in the minor parts. Nevertheless the critique of *Le Temps* evidently has not suited the present Renaissance management, for Jacques Richepin, the author, has informed the editor of our evening contemporary that no further invitation for press performances of his plays will be sent to its critic. Moreover, at the special matinee for the critics of "Le Silence" at the Odeon on Tuesday, Francois Richepin smacked the face of M. Pierre Brisson, the *Temps* critic, declaring he would not allow his mother (Cora Laparcerie) to be criticised, even as an actress.

"Sang d'Espagne."

This is another rattling melo admirably suited to the Ambigu, the three acts of "Spanish Blood" located in the sunny clime of Andalusia by René Saunier and André Salmon

(*Continued at foot of col. 3*).



A. E. Hunt, *General Manager*

WE SHOULD indeed be failing in a duty which we owe to the profession if we did not wish you the Season's Greetings, which we do most heartily. And we take this opportunity of thanking our very numerous customers for past patronage, and of assuring them of our every attention in the New Year

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The Realm of Music

ROYAL COLLEGE OF MUSIC.

The Royal College of Music students' orchestral concert, conducted by Mr. Adrian Boult, Friday, the 11th, opened with a notably good performance of Beethoven's C major Symphony. Well-disciplined as the playing was, it was also full of life and spirit. The string tone throughout was beautiful, and these young players revealed confidence and strength in just those places where weakness or uncertainty might have been looked for. The test of the second movement was surprisingly well passed. Ease and charm marked the Menuetto and the climax to the Finale was finely brought off. A sufficiently searching programme included the Prelude to "Parsifal" and also the scene for Kundry and Parsifal in Act II., in which the singers were Carys Davies and Trefor Jones, and Rachmanmoff's Pianoforte Concerto in D [illegible] Bertha Stevenson's singing [illegible]citative and aria from Mozart's [illegible] Giovanni" was creditable [illegible]nt's work, and Norman Green[illegible]'s playing of the solo part in the [illegible]certo was that and something [illegible]ore; although in his most vigorous [illegible]oments his tone was a little hard. [illegible]he orchestra's "accompanying" work was sensitive and careful, and altogether most commendable.

PIANO AND 'CELLO SONATAS.

"Requests" for this or that song accompany the prima donna wherever she goes. Rarer by far in the careers of instrumentalists, these flattering tokens of admiration may equally be taken as signs that the artists to whom they are addressed have "arrived." Miss Ethel Bartlett and Mr. John Barbirolli, having given some time to an interpretation of Debussy's Sonata for piano and 'cello that is marked, by its excellence, their history as ensemble players as with a white stone, included it again, by a special request, in their programme at Wigmore Hall recently. The sonata was one of four. The No. 1 of Bach in G and the Delius preceded it, and afterwards came Brahms in E minor. It would not be at all surprising to find another request on the next programme given by these artists—for a repeat of this great [illegible] sonata. The performance [illegible]ndeed, complete satisfaction. [illegible]ally it revealed the closest [illegible]anding of each other and of [illegible]k; and, since on both sides the playing was technically flawless, no disturbing influence obtruded itself—the listener was free to concentrate wholly upon the music and its message.

CHILDREN'S ORCHESTRAL CONCERT.

Two thousand children came to the concert at the Central Hall, the fourth of Mr. Robert Mayer's series and the last until the New Year. Dr. Malcolm Sargent was again in his place as lecturer-conductor, and this time had, as he said, two special treats in store. One was Mr. Harold Samuel's performance of the solo part in Bach's piano concerto in E, the second, a speech from Lord Balfour, who told the children that since the love of music equalised all ages he, although a very old man, was in his right place at a concert for the very young. The children and their accompanying guardians listened with all their ears to Dr. Sargent's illuminating "explanatory remarks," and thoroughly enjoyed every item of music in the programme.

"SHADOWS OF THE WIND."

The intention at the heart of Helen Hope's new mystery play, "Shadows of the Wind," came clearly enough through in spite of nebulosities. The gospel of humanity is preached in these six episodes in the life of a factory girl of to-day, beginning with An Annunciation and ending with An Adoration—the truth that the union of the spirit and the flesh makes the coming into the world of every baby as holy a mystery as was the birth on the first Christmas Day. Together with beautiful moments the fantasy mingles others that must be said to be disconcerting, to say the least. Why make Mary Grant's baby a child without a right to a father's name? There was, of course, the suggestion throughout of a parallel between this Mary and the other of the Gospel, but was it necessary to the argument? Not a bit. So why jar susceptibilities? Probably, though, the Guild House, Eccleston-square, is out of bounds for the strictly orthodox.

There was a realistic scene in a doss-house, very well played, ending in the "adoration," with the dark-haired Mary robed in red, and a blue shawl to wrap round the baby, the centre of a crowd of down-and-outs. Before that we had seen Joe the carpenter take the girl under his protection when her father turned her out of doors. Earlier still there was Mary listening to spirit voices. But the "dream" part, to tell the truth, hardly accounted satisfactorily in a story of to-day for the appearance of the infant. Miss Eve Donne moved through the play a serene and beautiful figure of Motherhood, and there was good acting from Mr. George Skillan as the father, and others of the unnamed cast.

LONDON MUSICAL COMPETITIONS.

Already preparations are well advanced for the London Musical Competitions Festival next March, when the 21st anniversary of this important event in London's musical life will be celebrated at the Central Hall, Westminster. The President, Princess Helena Victoria, when giving a conditional promise to distribute the awards, added to her letter a message of congratulation to the Council on the growing usefulness of the Festival and on the higher standard attained each year. Her Highness also consents to the presentation, in her name, of three 10-guinea exhibitions. In addition, two 9-guinea exhibitions are given by Trinity College of Music. Among other distributors of prizes at the various concerts are Lady Bowlby, Lady Muriel Paget, and Mrs. Ernest Read. Competitors will be rejoiced to know that all the well-tried, successful classes and subjects are retained, and that several new features are to be added, including: a choral class for societies formed since September, 1924, two choirs (senior and junior) from women's institutes, gold medal contests for all voices separately, a repertoire class for pianists, a self-accompanied vocal competition, a "Home Music Makers'" vocal or instrumental class for members of the same family, a gold medal for elocution and an accompanied recitation.

There are altogether 170 classes including the President's exhibitions; nineteen more than on the last occasion. No festival in the country can show as large a number of musical competitions and an idea of the work entailed may be gathered when it is said that three halls will be continuously engaged for a fortnight, and that twenty-seven judges are to adjudicate, each in his special departments. Right to enter for the competitions is not reserved to Londoners, it may be as well to add, and provincial candidates will find that their interests have been well looked after in the way of special travelling facilities. The hon. secretary is once more Mr. T. Lester Jones, who is also honoured as the promoter of the Society, and he will send copies of the syllabus on receipt of stamp for postage from 130, Belgrave-road, Wanstead.

ACTRESSES' FRANCHISE LEAGUE.

Birthday Party.

At the Hyde Park Hotel on Tuesday of last week took place the usual birthday party given by the Actresses' Franchise League. Tea was served at small tables ranged round the walls of the "room with the mirror pillars," and in the clear space in the middle dancing began at three and went on until the stroke of six. A great number of well-known people came, and everybody said that it was one of the happiest of all the League's celebrations. This year the receipts went to a noble object, the Extension Appeal Fund of the Elizabeth Garrett Anderson Hospital. The Hostesses were Evelyn Arden, Inez Bensusan, Adeline Bourne, Cecily Byrne, Marianne Caldwell, the Viscountess Curzon, Marie Dainton, Edith Day, Annie Esmond, Gwendolen Evans, Lady Forbes-Robertson, Gwen Frangcon-Davies, Marie Fry, Edyth Goodall, Elsa Hall, Gertrude Jennings, Mary Jerrold, Lady Stephenson Kent, Mabel Love, Winifred Mayo, Lild Maravan, Eva Moore, Edyth Olive, Peggy O'Neil, Mrs. Nigel Playfair, Louise Prussing, Dorothy Peters, Gladys Blach Roberts, Laura Smithson, Janet Steer, Mrs. Salaman, the Lady Terrington, Mrs. Veasey, Marian Wilson, and Lady Wyndham, and the Hosts included Jerrold Robertshaw. Ivimey's Band played delightfully all the afternoon, and wound up with an amusing dansant version of the National Anthem, which sent the "party" away all smiles.

ROYAL COLLEGE OF MUSIC.

During the Christmas term the following awards were made at the Royal College of Music:—

The Leo Stern Memorial Gift, to Ida Starkie. The Lesley Alexander Gift, to E. Gwendolen Windsor and Joyce Cook. The Gowland-Harrison Exhibition, to Reginald S. Oakley and Gwendolen Higham. The Ashton Jonson Exhibition, to Winifred Bowden and Gwendolen Bray. The Dove Prize to John Robinson. The Manns Memorial Prize, to Reginald B. Morley. The Henry Blower Memorial Prize for Singers, to Trevor Jones. The Bristol Scholarship, to Albert J. W. Foster. The Lilian Eldée Scholarship was renewed for one year to Dorothy Augood.

NEW PUBLICATIONS.

Messrs. W. Paxton have added to their Orchestral Library a new ballet suite by Howard Carr, the composer of several works in the same form that have become exceedingly popular. "Carnival of the Elements" consists of four movements: "Air," "Earth," "Water," and "Fire." The scoring is for 3 flutes (the 2nd and 3rd changing to piccolos), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, harp, strings and percussion (timpani, side drum, triangle, bass drum, cymbals, and steel bars). By playing the small notes cued in the parts the suite may be performed by a small orchestra of flute, clarinet, 2 trumpets or cornets, bass trombone, drums and single strings (with 2 first violins). For smaller combinations there is the indispensable piano accompaniment, to which the organ part may be added. Prefixed to the movements are quotations from Shelley, Matthew Arnold, Henry Kendal, and Milton. The verse from Shelley beginning "The wind in the reeds and the rushes" gives us the "programme" for "Air," an allegro in which wood and muted brass play the part of protagonist to the murmured accompaniment of the other members of the orchestral family. "Earth" is a slow valse wherein solo phrases given to violin and viola, flute, bassoon and so on may or may not stand for "blowing daises" and "fragrant grass" in Matthew Arnold's "air-stirr'd forest." In "Water," an andante expressivo—a little poem in itself—are certainly to be recognised allusions to the "River Spirit dreaming . . . by fall and fountain streaming," while "Fire," the final presto furioso represents by its rushing unison passages for strings and wind the "outrageous flame" imagined by Milton. A delightfully-wrought work, this, full of colour and picturesqueness, and one that should be found a useful addition to the repertoires of both professional and amateur orchestras. It "plays" twelve minutes.

The Anthology of Chamber Music is enriched by the inclusion of the famous Irish folk air known as "Gentle Maiden," one of the most beautiful melodies ever written, in an arrangement by Henry Tolhurst for trio (piano, violin, and violoncello).

Other additions to the "Music for all Occasions" collection are books 3 and 4, one containing three "Dainty Dances" by Emile Gastelle (Papillonette, Jusqu'au revoir, Dainty Columbine) the other, three "Romantic Pieces" by Jules Séverac (Berceuse) Cecil Wynne (Moonlight Serenade) and Sydney Smith (Chanson Russe). For cinema purposes these pieces are, of course, just the thing, and for numberless occasions besides. The piano arrangement costs 1/6 each book and parts for 1st and obbligato violins, violoncello (bass ad lib) and organ may either be had separately or complete, with piano, for 3/6.

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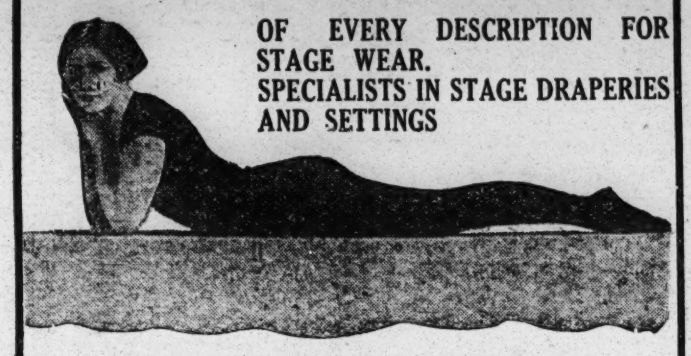

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WEDNESDAY, DECEMBER 30, 1925.

"PROTECTION" FOR ENTERTAINMENTS.

A VERY apt description of the broadcasting business was furnished by Mr. Walter Payne to the Committee who are conducting the inquiry into the future of the industry, when he said that wireless provided by the Government would be an "entertainment dole." The unemployment allowance is the provision of maintenance money for a nominal outlay, while the possessor of a wireless set, according to the estimate of Lord Crawford, can listen-in for three days for a penny.

The Entertainment Dole.

Mr. Payne was submitting to the Committee, on behalf of the Society of West End Managers and of the Entertainment Organisations Joint Broadcasting Committee, a memorandum the object of which was to obtain relief from the competition of broadcasting which it is contended is unfair. The memorandum stated that the capital invested in theatres, equipment, and touring companies amounted to upwards of £10,000,000, which with the annual expenditure on the provision of entertainment totalled twelve millions. They therefore considered that not more than 10 per cent. of entertainment of a kind usually given in theatres or music halls should be broadcast.

It is not clear whether the suggested ten per cent. refers to the programmes given on the radio or to those submitted at the various places of amusement. As there is already an agreement between the B.B.C. and the theatres committee regarding the proportion of plays broadcast it would appear that the restriction is intended to apply to the broadcasting programme. If so, of what would the other 90 per cent. consist? Already complaints are made of dull lectures and excessive speechifying, and vocal and instrumental music would scarcely hold out for the required time. A strong point was made by Mr. Payne when he declared that the salaries which the broadcasting people would be able to pay would limit the engagement of artists at places of amusement where their reputations are made and thus destroy their sources of supply.

The alternative proposed by Mr. Payne that the entertainment industry should be allowed to provide the programmes for a percentage of the revenue derived from listening-in licences—is a logical one provided the amount agreed upon is commensurate with the value and the supply. It must be observed that if this arrangement were entered into the artists themselves would require a proportion of the receipts whether the entertainment was specially broadcast or taken at a regular performance. One of its disadvantages apparently is that it would cut out the individual artist to whom the fees received from broadcasting furnish a means of livelihood.

A Logical Proposal.

The real point at issue, it occurs to us, is that something should be done to preserve entertainments from unfair competition. The bulk of the "deadheads" come from those classes of people who can afford to pay, but who will go to any lengths to obtain free seats. Similarly, people stay at home to listen-in at an infinitesimal cost when otherwise they might be adding to the receipts of theatre and music hall. It is not suggested that the value given by a wireless performance is in any way commensurate with that given in a professional house for reasons that are obvious, but the tendency to take up the earphones and establish oneself in one's armchair for the evening is strong upon the British public as indeed upon the public of every other land. Certainly some kind of protection such as the newspapers enjoy should be given to the entertainment industry, and if listeners-in could count upon only six minutes in every hour of a programme such as that given by theatres and variety houses, the competition of the wireless would cease to be such a formidable menace to the enterprises in which so much capital and so many interests are involved.

PANTOMIME'S IMPORTANCE.

BY M. WILLSON DISHER.

That pantomime has been, to a large extent, the nursery both of music-hall and stage is a view well borne out by the facts. Anybody who cares to trace the first step in the careers of "stars" will find that in an extraordinarily large number of cases, the Christmas show of tradition has provided the training for those who achieve greatly in the theatrical art. In the case of stage families this, of course, was but the natural course of events. When an actor of the old school, such as Benjamin Terry, was engaged in rehearsals for pantomime, what else could he do but volunteer to lend his little daughter, Ellen with the flaxen tresses, to be the Spirit of the Mustard Pot? In those days the yearly festival was part and parcel of legitimate drama, however many tricksters and sideshows were introduced into the performance, and if Edmund Kean himself had taken pride in the way he played Harlequin, an Irving had no need to be ashamed to admit that he was once the Dame.

Musical Comedy's Nursery.

Even when this state of affairs passed, pantomime continued to provide that early acquaintance with the stage which is of the utmost value to the production of histrionic powers. If the present generation of players did not start life as imps and fairies, so much the worse for them. But outside the drama proper, the entertainment world owes everything to pantomime. Take musical comedy, for example. It might almost be said that George Edwarde's success was due to the wicked uncle, who, centuries, ago, decided to have two children murdered in a wood, since Gertie Millar made her first appearance on the stage as the Girl Babe in "The Babes in the Wood" (at the St. James's, Manchester, in 1892) while Phyllis and Zena Dare started their careers as the Babes (at the Coronet in 1899). Lily Elsie began at Manchester in 1897 as Little Red Riding Hood, and Violet Loraine—who also was one of Edwardes' "finds," though she only starred in his touring companies—in the chorus of "Mother Goose" at Drury Lane in 1902. Likewise George Graves' first part was the Emperor of China in "Aladdin" at the Prince's, Manchester, in 1900. Revue and variety are still more indebted to this source. Joe Elvin began in "Hop o' My Thumb" at Brighton in 1872, Bert Coote in "The Babes in the Wood" at Sadler's Wells in 1873, Charles Coborn in "The Forty Thieves" at Sandgate in 1875, Fred Kitchen in his father's pantomime in the seventies, and Will Evans in "Robinson Crusoe" at Drury Lane in 1881. A hurried examination of Mr. John Parker's "Who's Who in the Theatre," shows that to name all who developed their youthful talent in this manner would be too lengthy a task, but before leaving the subject, it would be well to consider two families of whom one may say that pantomime runs in their blood.

Lupinos and Conquests.

The Lupinos are descended from a puppet-showman, who came to England from Bologna early in the eighteenth century. After travelling from fair to fair, he settled at the Bumper in Bow Street, which was kept by Dick Eastcourt (the comedian of whom Steele, wrote, "This pleasant fellow gives one some idea of the ancient pantomime," owing to his skill in grimace), and married his host's daughter, who inherited the Tavern. Their son, born in 1713, was apprenticed to Rich, father of the English pantomime. Afterwards he was engaged by Woodward, the finest Harlequin (and, incidentally, Mercutio) of his time, for a season in Dublin, where he married the daughter of Violante, the famous rope-dancer, who appears in Hogarth's picture of Southwark Fair. Their children acted in all the temples of pantomime from Sadler's Wells to Richardson's booth.

Similarly Benjamin Oliver, who lived from 1805 to 1872, founded a family whose talents have blossomed in the same type of entertainment. He was at Sadler's Wells while his wife danced at Astley's. It was in 1851 that he bought the Eagle Tavern and Grecian Saloon in the City Road, where his adopted name of Conquest was to prove its aptness. His seven children all went on the stage. With his son George, who also married a dancer, and gave three sons to the pantomime, he ran the Grecian Theatre for over twenty years, winning a great reputation for remarkable pantomime monsters and "fight scenes" through traps, slides, flying machines and other mechanical contrivances. George Conquest then took over the Surrey Theatre. When he died in 1901 his son Fred—who is now delighting Manchester with the masterly impersonation of the goose in "Mother Goose" which was the success of Julian Wylie's pantomime at the London Hippodrome last Christmas — ran the theatre for a time, but then handed over its cares to his brother George, who stayed there for three years, and in 1910 became manager of the Britannia, where he acted that Christmas in "The Forty Thieves." Arthur Conquest, the third son, was the Old Man of the sea in "Sinbad the Sailor" at Drury Lane in 1906, and played in the next nine pantomimes there. George Conquest, junior, great-grandson of Benjamin Oliver, was Amelia Jane, the goose in "Mother Goose" at the Surrey on the Boxing Night of 1921.

Ellen Terry as Dragonetta.

Obviously there must be virtue in a medium which fosters hereditary talents so successfully. The oldest and most honoured of families connected with the drama can rarely show an equal prodigality of gifts except in the instances where the coming of Christmas has enabled each new generation to toddle on the stage in earliest childhood. Now that the legitimate stage has handed over pantomime for the sole use of "variety," hereditary talent has become noticeably rarer. The sons and daughters of Thespians today spend their youth learning to be perfect little ladies and gentlemen and when they decide to go on the stage the chance of mastering the elements of their art is past. Only too frequently at the present time does the possession of a name well-loved by playgoers, coincide with inability to play as much as a walking-on part. It is early training that is lacking, and it is lacking because the infant Roscius of to-day is too gently reared to aspire to appear as a fairy or demon. Nothing is more instructive in Dame Ellen Terry's autobiography than her account of pantomime rehearsals at the Princess's under the management of Charles Kean. If you read how she was instructed to plaster the back wall of the gallery with the fiery couplets of the wicked Dragonetta, you will understand why the last generation of actresses never suffered from the modern young person's besetting sin of inaudibility. But Ellen Terry was not the last actress to score an apprenticeship in pantomime. During Sarah Thorne's famous régime at the Theatre Royal, Margate, the school of Irene Vanbrugh, Violet Vanbrugh, Ellen O'Malley and many another player who has since made a name in the West End — Shakespeare and Dion Boucicault were not the only classics of the repertoire. Old play-goers who attended the theatre in those days remember seeing one or two of our intellectual actresses there in the tights of a principal boy. Perhaps, such is the fashion of the times, they would not wish these performances recalled, although we have at least one actress of the highest ideals, who will joyfully represent Jack the Giant Killer one year, and one of Ibsen's characters the next. I refer, of course, to Sybil Arundale, who, since she took part in "Humpty Dumpty" at Drury Lane when she was twelve, helps to prove the theory here set forth.

Noel Coward's First Part.

Without pantomime how are youngsters to acquire the sense of the stage? Children's plays are at present the only substitute. It was "Bluebell in Fairyland" which gave Gladys Cooper her first chance. Similarly Noel Coward began his amazing career as Prince Mussel in "The Goldfish" at the Playhouse in 1910. This kind of experience may be good enough for those whose main concern in life is with drawing-room dramas and comedies. But if more robust efforts are required, it is far from satisfactory. Children's plays have too much in common with amateur theatricals. They inspire in the mind of the budding player the the idea that nothing can be acted on the stage which has not been found seemly in a drawing-room. While the drama of old sought to show what there was in the human breast beneath the polite appearances which society requires we all should maintain, the tendency now is not to hold the mirror up to nature, but up to ephemeral fashions. As long as Shakespeare was the actor's ambition, and pantomime his nursery, old traditions were in no danger of being lost. Now, however, very little more than the cloak-and-sword melodramas remain. The hero and the clown have died together.

Heritage of Centuries.

"Hath not old custom," asked the exiled duke in the Forest of Arden, "made this life more sweet?" Hamlet would answer that custom is a monster. For the generality of mankind which wants to laugh and be thrilled, custom is the chief ornament of life. Possibly there may be some who would deny that pantomime is a custom ancient enough to be hallowed. To answer this charge, evidence could be gathered to prove that the tradition to keep holiday with stage celebration is the heritage of many centuries. It was known even in the time of Thespis when drama was invented to mark a seasonable festival. There is no need, however, to go farther back than Shakespeare who, in the phrase, "To dash it like a Christmas comedy," and in his reference to a "Christmas gambol or a tumbling tricks," sets forth his understanding of the need of a special form of entertainment at this time of the year. Therefore there should be no surprise at finding Ben Jonson and Inigo Jones designing a "Masque of Christmas" so plainly related to what we used to see at Drury Lane every Boxing Night that besides "old Captain Christmas" who opens the performance very much in the style of a red-nosed comedian, there is a Lady Venus, of Pudding Lane, who is plainly related to Widow Twankey.

Rivalry of the Circus.

Have we altered so profoundly that no craving exists in our hearts for this type of rejoicing? Certainly we now possess such inventions as the "crystal set," the gramophone and the illustrated papers to brighten winter evenings, but surely even these hilarious pastimes must pall unless some sort of break is instituted, some sort of entertainment which can be enjoyed by children as well as by adults. The public, in mid-winter, inevitably looks for such amusements. This year many will satisfy their cravings at the big circus at Olympia and the smaller one at the Agricultural Hall, because in London there are only two pantomimes (namely, "Cinderella," at the Palladium and "Dick Whtittington," at the Lyceum).

As no actor has yet declined to play Captain Hook and no actress to accept the part of "Peter Pan," it seems improbable that there is any unwillingness behind the scenes to play pranks during the holidays. Therefore this obstacle is not in the way of the restoration of pantomime's dignity. What then should be done? One critic has suggested that the old plots should be scrapped. This, however, would be to part with what is best in the tradition since the old fairy stories contain most of the best—or, at least, the most widely copied—situations in the world. At present they are merely used to string songs and dances together. Who can say what would happen if they were "worked" for what they were worth?

The DRAMA IN AMERICA

(FROM "THE ERA" SPECIAL CORRESPONDENT).

NEW YORK, Dec. 12.—"Easy Virtue," by Noel Coward, is the third play by this author to reach Broadway during the present season. It is also the first of Mr. Coward's plays to be produced in New York before being seen in London. Presented at the Empire Theatre on the 7th inst. by the Charles Frohman Company, in association with Joseph P. Bickerton, Jr., and Basil Dean, "Easy Virtue" scored a distinct success. What proved to be the climax of the play came at the end of the second act when Larita, after a bitter scene of metaphorical hair-pulling, smashed a little statue of Venus in her anger and despair. The young son of the house has brought home a bride who has had lovers and is unashamed. Her husband's family, all save his father, are smug and of fixed habits and ideas. Larita, because she loves him, tries to live in her husband's environment and fails. She quarrels with his mother and sister and after a scene of defiance, in which she makes her appearance at an exclusive supper dance arrayed in a resplendent gown and all the jewellery she ever owned, she calls for her wraps and goes out into the night. Jane Cowl's embodiment of Larita was considered one of the best things she had ever done. Others who were perfect in their parts were Mabel Terry Lewis, as Mrs. Whittaker, Halliwell Hobbes as Colonel Whittaker, Joan Clement Scott as Hilda, Vernon Kelso as Charles Burleigh, Marda Vanne as Marion, Lionel Hogarth as Furber, and Joyce Carey as Sarah Hurst. Mr. Coward addressed the audience and spoke appreciatively of those who had so successfully interpreted his play.

"The School for Scandal."

A single performance of Sheridan's comedy was given at the Knickerbocker Theatre last Sunday night by a company of players organised and sent on tour by George Tyler, who protests that the prohibitive rents of the New York theatres prevent his lingering longer on Broadway. The play was staged by Basil Dean, and the cast was as follows: Sir Peter Teazle, O. P. Heggie; Lady Teazle, May Collins; Joseph Surface, James Dale; Charles Surface, Ian Hunter; Lady Sneerwell, Julia Hoyt; Mrs. Candour, Henrietta Crosman; Sir Oliver Surface, Ben Field; Sir Harry Bumper, Brian O'Neil; Sir Benjamin Backbite, Neil Martin; Sir Toby, Harold Thomas; Careless, Phillip Tonge; Snake, Romaine Callender; Crabtree, Arthur Lewis; Rowley, William Seymour; Moses, Jefferson De Angelis; Trip, Anthony Kemble Cooper; Maria, Mary Hone. The performance was attended by all the leading players in town and many other notables. Basil Dean announced that he had endeavoured to recapture the spirit of the period in which the play was presented, and the general opinion was that he had succeeded. Each and every member of the company did exceedingly well, the reviewers awarding first honours to Henrietta Crosman, Jefferson De Angelis and Anthony Kemble Cooper.

"Oh! Oh! Nurse."

This new musical comedy occupies the stage of the Cosmopolitan Theatre. The book is by George E. Stoddard; the lyrics and music by Carlo and Sanders. There are two acts, the first taking place in the reception room of Dr. Killmore's Sanatorium in the Catskill Mountains, and the second in Canary Lane, adjoining the sanatorium. Dr. Killmore is in love with Marion Gay, the head nurse, who is said to have inherited an enormous fortune from a maiden aunt. The will provides, however, that she cannot possess the money until she is a widow. The fun of the piece is developed from the plan to circumvent this restriction. The doctor and the nurse arrange for the latter to wed a [illegible] who is expected to die three weeks, but the patient covers. When everything seems hopeless it turns out that the will contained no such restriction, the lawyer having been testing the doctor's love. This fact is disclosed after the doctor has begged the nurse to elope with him and forget the money. Ichabod Dye, whose obstinate hold on life frustrates the plans of the lovers, has an alarm clock attached to his belt to warn him when it is time to take his medicine. Don Barclay is very amusing in this part. There are several tuneful and attractive dancing numbers, the best of these being one in which a line of girls simulate a train with red and white lights and another in which the female patients and the nurses emerge from their rooms holding candles. The most popular songs are "Under My Umbrella," "I'll Give the World to You," and "No Hearts for Sale."

"Gipsy Fires."

At the George M. Cohan Theatre this romantic melodrama in three acts, by Allan Davis, is the current attraction. The scenes are laid at a gipsy camp "Somewhere in New England." The gipsy leaders are a proud, relentless grandmother, an outsider, or "Gorgio," who has married into the tribe and lived to regret it, and a young woman, grand-daughter to the first and daughter to the second, who falls in love with one who is not a gipsy as did her father. An undesirable gipsy wishes to marry her and is encouraged by the race-proud grandmother. But the father is killed, and there is a hand-to-hand fight in which the undesirable gipsy is eliminated through the fortuitous arrival of a crazed bear. So the play ends with the prospect of the marriage of the true lovers. Lillian Foster, Alice Fischer and J. M. Kerrigan do good work in the leading rôles.

Forty-seven dramatists, convinced that the future of the American stage is at stake, attended a recent meeting of the Actors' Equity Association and discussed plans to carry on the fight against the project of the Fox Film Corporation to corner the play market, as they allege, and bring the legitimate stage under the domination of the motion picture interests. At a recent meeting of the New York Drama League Patrick Kearney, author of "A Man's Man," told the 600 guests of the League that the motion picture had brought about the decline of the legitimate drama in virtually all of large cities except New York, Chicago and Boston and apparently endangering its very existence.

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and

∴ **TANGO MAID** ∴

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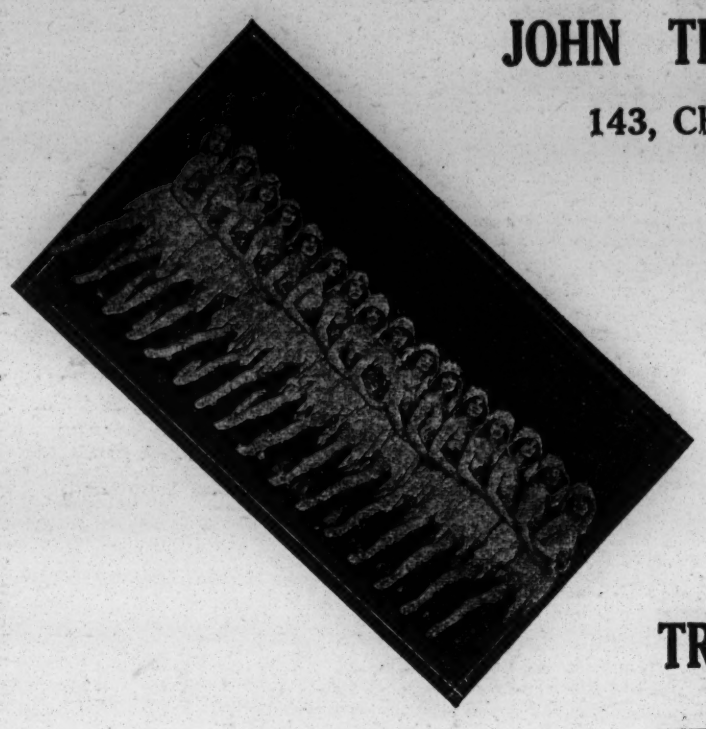


TROUPE ARRANGEMENTS
CHRISTMAS SEASON, 1925-6.

ENGLAND.
12 London Palace Girls,
Pantomime Palace, Manchester.
Messrs. Wylie & Tate.

12 Olympia Girls,
Pantomime Theatre Royal, Leeds.
Francis Laidler.

30 Tiller Girls,
Pantomime Theatre Royal, Glasgow.
Messrs. Howard & Wyndham.

12 Lollipops,
"Riquette."
George Edwardes (Dalys Theatre), Ltd.

8 Tiller Girls.
The Olympia, London.
Bertram Mills.

SWEDEN.
8 Tiller Girls
Stockholm. Ernst Rolf.

8 Pony Tiller Girls,
Stockholm. Ernst Rolf.

AMERICA.
12 Sunshine Girls,
"Stepping Stones."
C. B. Dillingham.

16 Tiller Girls,
Zeigfeld Follies:
Flo Zeigfeld.

8 Marilyn Cocktails,
"Sunny,"
New Amsterdam Theatre,
C. B. Dillingham.

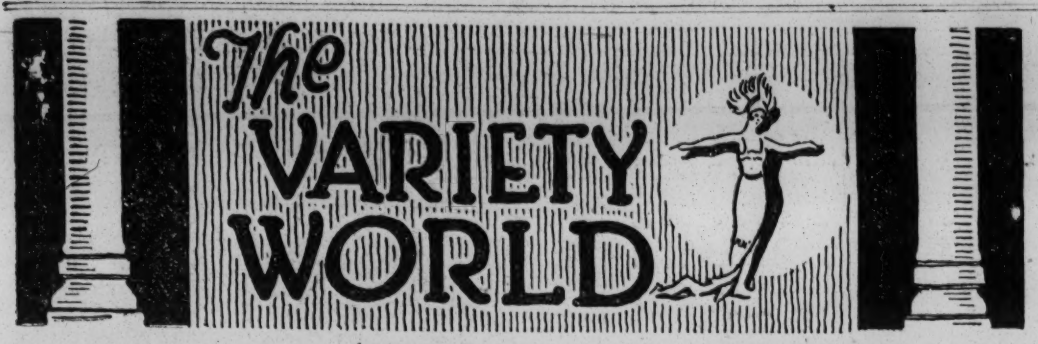
PARIS.
48 Tiller Girls,
"Un Soir de Folie."
Folies Bergere.

GERMANY.
12 Tiller Girls,
"An Alle" Revue.
Touring.

IRIS AND PHYLLIS,
THIS WEEK, THEATRE ROYAL HIPPODROME, DUBLIN.
JANUARY 4, ARGYLE THEATRE, BIRKENHEAD.
GOOD OFFERS FOR REVUE INVITED.

[Photo., by Jane Plotz.

New Year's Greetings to all Friends at Home and Abroad



The "Split Week."

Although the question under discussion was very important to the profession as a whole—that of the "Split Week"—in regard to variety artistes and picture theatres—the meeting called by the V.A.F. at the Horseshoe Hotel, Tottenham Court-road, W., last Tuesday week was sparsely attended. So much so that instead of a decision being reached, only a recommendation could be made.

Owing to many artistes rehearsing for pantomime, both in London and the provinces, it was impossible to form a quorum, but as some turned up it was resolved to turn the meeting into an informal one.

After a long and serious discussion it was recommended that the question at issue should be put to the general body of members as laid down in the rules and the constitution of the V.A.F. This means that meetings will have to be convened by the V.A.F. Executive Committee in all the principal centres of the country, with the object of taking a vote of the members on this very vital question.

Back After 27 Years.

At the Alhambra this week that popular entertainer, Wilson Hallett, is paying a return visit after an absence of 27 years, with one exception, when he deputised for an absentee 20 years ago. Just now Wilson should be touring the States but unforeseen circumstances have compelled him to postpone his visit for the present. Next week he plays Shepherd's Bush.

Billy Caryll—Lion Tamer.

It was Billy Caryll's birthday last Wednesday, and he was the recipient of many good wishes and quite a number of presents. There was just one fly in the ointment, though. Billy received a cable from Africa wishing him a happy birthday and stating that the well-wisher was sending him a baby lion! Whilst appreciating the kind thought, Billy is somewhat perturbed as to what to do with the animal when it arrives, and feels that he will be unable to take it on tour with him, as he is sure some landladies would object to taking in his pet!

Sir Harry Lauder at Victoria Palace.

Sir Harry Lauder will come to the Victoria Palace on Monday, the 8th February. There will be a big welcome for the great Scottish comedian.

Harry Slingsby—Dancer?

Harry Slingsby, of Tivoli, Hull, and "Zip" fame, was in Town last week, and called in at a well-known agent's office where they have recently installed a new office lad, who did not recognise Harry Slingsby. The boy enquired his name and asked if he was a dancer or just a singer! Harry is thinking of taking lessons now that he has been "discovered"!

Andie Powers.

Appearing in town last week at the London Shoreditch, Andie Powers was given a hearty welcome on a quick return visit to this popular resort. Andie tells us that he is now fully booked until next autumn, and in May next is due to sail for a season in Africa.

Robb Wilton.

At Wood Green the other evening we found Robb Wilton taking a "busman's holiday" and incidentally enjoying the show "Zip," in which his niece, Phyllis Pleydell, appears. We were surprised to learn that Robb was making his first visit to this hall, as we were under the impression that he had played the entire group of halls controlled by Sir Oswald Stoll. Robb was delighted to renew acquaintance with Billy Caryll, as it is many years since they met, the last occasion being when Billy was a member of the dancing team known as the Eight Frolics at the Palace, Bath, and Robb was playing Sherlock Bill. Billy sang over the chorus of Robb's song, "Give me a Nail and a Nammer," much to the latter's surprise.

The Brothers Webb.

The Brothers Webb, who are in great demand on the Continent, have recently concluded successful engagements at the Circus, Warsaw, Zoo Circus, Bordeaux, and Champs Elysées Music Hall, Paris, and are now appearing at the Casino-Municipal, Nice.

Bunny Doyle Nearly Ironed.

At the Hippodrome, Poplar, last week, Bunny Doyle was asked to make an appeal to the patrons in support of the fund for the Children's Christmas Treat, and on Wednesday night, being apparently carried away by his own eloquence, he failed to notice that the iron curtain was falling until it reached his shoulder. Happily all was well, and the audience greatly enjoyed Bunny's impromptu gags.

Snookered!

After the show at Wood Green last week, Billy Caryll and Hilda Mundy, together with Dora Dolaro and Phyllis Pleydell, of the "Zip" Co., went over to Robb. Wilton's to a little supper party, and picked up Jerry Verno from the New Oxford en route. It was a merry little party, and everyone had a most enjoyable time. Robb, who has a nice billiard room, invited the comics to play snooker, and it was their own suggestion that they should have a small stake on the game "for the light." Apparently, they did not know that Robb was "some" cueist, and, in spite of conceding a liberal number of points, he was an easy winner. In relating the story Billy and Jerry laughingly remarked that Robb's light bill is paid up to next quarter!

David Poole.

Paying a welcome return visit this week to the London Shoreditch, David Poole tells us that he has now completed a new act with the assistance of those clever writers, Fred Pattison and Will Wise. Under the title of "The Broken Pane," Dave has struck quite a new theme, and he hopes to present the show in town in a few weeks after a preliminary canter in the provinces.

Clarkson Rose.

At the Holborn Empire last week, Clarkson Rose was in fine form with his own original material, and although a newcomer to this house, he was given a very hearty welcome. At the Alhambra, Bradford, on Monday, this clever humorist resumed in "That's That," in which he has the fine support of Olive Fox. Next week the show comes to the Edmonton Empire.

Wilkie Bard.

At the Empire, Birmingham, this week, Wilkie Bard is presenting his latest scena, "The Park Keeper," which made such an excellent impression in town recently. Next week Wilkie goes to Liverpool, and after playing Manchester the following week returns to town to appear at Shepherd's Bush.

Du Calion.

Last Wednesday morning, Du Calion left Waterloo to embark on the "Homeric" for New York, and is due to open at Franklin for three nights prior to opening at the Palace, New York. At the latter house "the Duke" will appear with the All-British programme, which includes José Collins, Ada Reeve, Owen McGiveney, The Clovelly Girls, and "Poodles" Hannaford. It is interesting to note that the latter entertainer—who is now a headliner in America—is an old associate of Du Calion. They last played together in the circus ring at the Agricultural Hall sixteen years ago, and have not met since. According to present arrangements, "the Duke" will return home next June for a brief period, and resume in the autumn with Wm. Morris, who has booked him for production.

Austel and Arthur.

Playing last week at Blanchard's Club, Austel and Arthur, the New Zealand entertainers, are appearing this week at Tottenham and Ealing. On Monday next they go to the Hippodrome, Ilford, and thanks are due to Julius Darewski for his activities on their behalf recently.

Haydon-Cook's Symphonic Band.

Haydon-Cook's Symphonic Band, featuring Luvaun, are this week enjoying enormous success at the Alhambra, London. The applause this combination receives is a great compliment in consideration of the strength of the bill. The numbers they are featuring are "I'll See You in My Dreams," "Moonlight and Roses," "When the One You Love Loves You," and "All Pepped Up."

Poplar Children's Treat.

Looking in at the Hippodrome, Poplar, we found William Logan very busy with his arrangements for the Children's Treat which takes place next Sunday. Nearly one thousand children will be catered for and the Tea will take place on the stage in two relays. Each child will receive sweets, fruit and confectionery on entering the theatre and also a toy, and a fine entertainment is being provided. Mr. Logan and his staff are all working with much enthusiasm to make a big success of the event. As a special treat for the youngsters, Mr. Logan has arranged with the "Daily Sketch" for the apearance of the popular "Oojah, Don and Snooker." On Thursday last 80 local children from the Poplar district were taken to the Albert Hall by Mr. Logan for the annual Children's Treat.

The Four Fayre Sisters.

"The Four Fayre Sisters" are making a great success in Harry Day's Revue, "Chimes." They are this week at Finsbury Park, with Stratford to follow. They have recently had the misfortune to lose, or have stolen on the journey, a travelling-case containing fox furs, dresses, shoes, etc., to the value of about £100.

M. Klit-Gaarde.

After a long and successful season with his show, "The Nine O'clock Revue," it was the intention of M. Klit-Gaarde to enjoy a well-earned rest for a couple of weeks, but we note that he has been prevailed upon to appear this week at the Metropolitan in excerpts from this popular entertainment. On Monday night, M. Klit-Gaarde and his supporters, who include Hugh Rene and Betty Turner, were given a hearty reception.

Edgar Curtis.

Appearing in town this week at the London Shoreditch, Edgar Curtis returns to the Victoria Palace on Monday week, when he will present some new features to his excellent entertainment.

"Onion is Strength."

Ernie Mayne, who is playing in Leon Salberg's "Bo-Peep," at the Wimbledon Theatre, is causing much merriment amongst the audiences with his amusing rendering of "I've Never Wronged an Onion," the excellent dame song published by Lawrence Wright. He says this is the biggest hit he has ever had, and in future he will always be partial to onions.

Maudie Likes Revue.

For the past three weeks, Maudie, of Lew Lake's Agency, has, in addition to her office duties, been appearing in "Pledge's" Revue, which is the attraction this week at Islington, and has quite enjoyed the experience.

The Martinis.

The Martinis are repeating their former success at Dublin this week. They return to play in town next week, and then go to The Argyle, Birkenhead, for D. J. Clark.

A Match has been Arranged.

We hear that a golfing match has been arranged between Arnold C. Astor, the globe-trotting ventriloquist, and Talbot O'Farrell, and a keen duel should result, as both the contestants are at the top of their form and are equally confident as to the result. Astor will again be at the Hippodrome, Brighton, next week. This will be the fifth year in succession that he has played this hall during Christmas time, and as his house is at Worthing the date is always a popular one with him.

Foster and Needham.

A letter dated November 9 from Robert Needham (of Foster and Needham), who is in Australia, says that he and his partner had just arrived at Melbourne, after being held up at Cape Town for three weeks owing to the strike. They saw the dress rehearsal of "Archie," with Madge White, Jimmy Godden and Elsie Prince, and J. C. Williamson's "Wildflower," with Marie Burke starring. "The Street Singer" was also in the city, with Gladys Moncrieff and Noel Leyland. He adds that "strikes are at present upsetting things, but it is hoped matters will soon be settled."

Harold Brewer.

On Saturday next, Harold Brewer, who has been the popular musical director of Harry Slingsby's "Zip" Co. for the past fifteen months, is leaving the show to take up similar duties for the Bramilow Productions, and will open with their show at Glasgow on Jan. 18th.

MR. CHARLES GULLIVER'S XMAS PARTY.

A Mammoth Entertainment.

The interior of the vast Albert Hall on Christmas Eve presented a remarkable sight. Hundreds of children were squatting in a circle on the floor. Within that circle, clowns were tumbling over each other. Around the sides merry rings of children encircled Christmas trees, laughing and playing. In the background two military bands were thundering forth the latest mellifluous music. Up and down the staircases trooped hundreds more children, either going tea-wards in eager anticipation, or descending therefrom gleeful and laden with presents. Sideshows, Punch and Judy shows, games of ring-o'-roses, every conceivable type of juvenile amusement, the clamour of youthful voices ringing like music in one's ears and, sitting quietly alone in a box gazing on it all, the man who originated this gargantuan children's party—three thousand strong.

There is nothing sectarian about Mr. Gulliver's Party. The children are selected by the aid of the L.C.C. school teachers, regardless of denomination. The only condition is that they be poor and with no other Christmas festivity to look forward to. The children had been brought to the Albert Hall in over 100 motor 'buses and chars-a-banc. This array of buses (which also served as cloakrooms for the children) was in itself a remarkable sight. A glance too at the tea arrangements revealed another vast organisation, running as smoothly as clockwork. By the way, no thick mugs or metal plates—only the finest linen, china, glass, and cutlery was used in this huge spread. After everybody had had tea, they were introduced to their kindly host who said a few apposite words. Then a big cinema entertainment to finish things in a roar of laughter.

A word about the helpers. Be it remembered that this was but the central entertainment of its nature. During the following days the suburban Gulliver Halls, yea, even the Provincial ones, will all have been holding their own local parties. In all, forty thousand children will have been thus entertained, double the number of last year. Collections made during the last few weeks go a long way to defray the vast cost, but lots of willing helpers have been necessary. Mr. Hilton Carter has done his share by letting the Hall for a purely nominal sum; Mr. Will Murray has brought along a contingent from "Casey's Court Circus," St. George, on his white horse and all the young principals from "Where the Rainbow Ends" have paraded before delighted eyes, and all the local managers and staffs have worked like niggers to secure the party's success.

Among those we noticed playing the part of kindly uncles to all these nephews and neices at the Albert Hall were Mr. Henry Mills, Mr. C. Foster Warner, Mr. Charles Adams, Mr. Bert Adams, Mr. Harry Gulliver, Mr. Perham Wells, Mr. J. Joseph Ellis, Mr. Will Gulliver, Mr. Bert Vasco, Mr. T. Phillips, Mr. C. B. Baughan, Mr. Leslie Hoeben, and Mr. Charles Gulliver himself.

During the afternoon the children sent a loyal message to the King and Queen and the following reply was received. "Charles Gulliver, Royal Albert Hall, London. The King and Queen wish to thank the Little Londoners whom you are entertaining this afternoon for their loyal greetings. Their Majesties send to each and all every good wish for a Happy Christmas and New Year."

LONDON VARIETY THEATRES.

THE COLISEUM.

Johnny Rowland, mine host of the "Plume of Feathers," was a kind-hearted old bachelor. Hearing that the newly-married Bassetts were "having words" again, he promptly called round one summer evening to find Melinda Bassett clearing up the fragments of some crockery her husband had smashed in a fit of anger. So while Noah Bassett is buying a three-ha'penny cigar at the "Plume and Feathers," Johnny discourses to Melinda on the importance of husband and wife seeing each other's point of view. All great men, he declares, have been troublesome in the home: Noah, being a master carpenter with two men under him, although he is only twenty-five years of age, is a great man, and therefore destined to be a domestic nuisance. Melinda sees this. Then, on the arrival of Noah with a peace offering of a brace of bloaters, Johnny tells him that the wife's point of view is all-important, with the result that the great master carpenter, with two men under him, repents of his carelessness in attire and slovenliness in habits. Melinda and Noah fall into each other's arms, and, desiring to find a scapegoat for their sense of guilt, blame poor old Johnny for interfering in their domestic bliss.

With Cedric Hardwicke as the old bachelor, Frank Vosper as Noah, and Leah Bateman as Melinda, this tale is told for all it is worth at the Coliseum this week, in their acting of "The Point of View," by Eden Phillpotts. Other new arrivals include the Griffith Brothers' marvellous impersonation of a performing horse; Will Hay, in "The Fourth Form at St. Michael's"; Zaleski, in his lissom contortions; Giannina Doria, whose singing is entirely to the taste of the house; and Tom Clare, who encourages the audience to join in his rollicking choruses.

Several excellent turns remain from last week. These include Noble Sissle and Eubie Blake, "The American Ambassadors of Syncopation"; George Carney as the Colonel of the "Cold Cream Guards" and as an Army Cook; Robert Chisholm, in "Le Rêve Passe"; Bert Ralton, with his band; and Gaston and Andree, the picturesque dancers.

THE ALHAMBRA.

No matter whether their setting is old or new, William Burr and Daphne Hope are sure to keep an audience in a continual stir of laughter. Their new sketch, presented at the Alhambra this week, is set in a land at least a thousand miles away from the hotel lounge of "A Belle—A Beau—and A Balcony," but it still possesses the irresistible attraction of a combat between slow humour and impulsive romance. The title is "Yosan," and the sub-title, "A Guy—A Gink—and A Geisha." Both Daphne Hope as a smiling Jap and William Burr as a naval lieutenant are happily suited to their costumes, and their bouts of repartee are carried out with all the slickness that won success for their previous production.

Another notable act in a programme which has been changed throughout, is that of G. H. Elliott, whose coon songs, interpreted with his never-failing sense of rhythm, always possess a sense of distinction when he sings them. Sophie Tucker has pride of place in the bill and deserves it, if only on account of her winning smile and charm of manner. The rest of the turns are greatly varied, ranging from Hamilton Conrad's performing pigeons to Wilson Hallett's child impersonations.

There is music of every kind. On the one hand, Percy Heming, from the British National Opera Company, proves himself a singer of classical style. On the other, the Haydon-Cook Symphonic Jazz Band, which features Luvaun, the steel-guitar soloist, demonstrates how compelling is the spell of modern dance music. Rich and Galvin are as lively a pair of entertainers as could be wished, whilst Robert Sielle and Annette Mills present—accompanied by Ronnie Munro and Barrie Mill, of broadcasting fame—a series of dances both varied and novel.

VICTORIA PALACE.

Mr. Talbot O'Farrell is something like a "top of the bill." After he has sung a lot of songs, told a lot of anecdotes and conceded a few encores, he finds the audience so insistent that he asks them to choose their own "drink," so to speak. "Old County Down" was the popular verdict on Monday, and this was immediately supplied. Even then three more appearances in front of the curtain were necessary before the applause in any way subsided. Another huge success was scored by the Houston Sisters. One can only describe them as natural "comics." Familiar songs take on new aspects at their capable hands, and their ventriloquial burlesque is a triumph of art. Every gesture, every staccato movement, even the glassy eyes of the dummy are "taken off" with uncanny skill, and it was a long time before the audience allowed the next number to go up.

A very welcome appearance is made by Miss Marie Dainton. She has added many new items to her repertoire, and the best is undoubtedly her impersonation of Mr. Tex McLeod. Not only the doleful timbre of Tex's voice, but also some of his actual rope-spins are achieved by Miss Dainton in a remarkable study. A capital piece of work. Some cleverly-written material is included in the work of Mr. Jack Stocks, and such monologues as the "martyr's (married man's) alphabet" must be hard to find. The violin playing of Minna Tomchinsky is distinguished by remarkable bowing, whilst other items which create a favourable impression are the Versatile Three, The Victoria Girls in some new dances, Ted Huxter in his amusing acrobatics, and Tato and May in some original and diverting juggling.

WATFORD PALACE THEATRE.

The musical version of "Uncle Tom's Cabin," which is being presented here this week by Harry Mears and Charles Cullum, serves up the familiar story in a new and original musical setting. Some delightful plantation scenes are introduced, where old negro spirituals are intermingled with old-time negro dancing. On Monday evening, the house was crowded to capacity, and the large audience followed the well-known dramatic and pathetic incidents with intense interest. The passing of Little Eva (charmingly portrayed by Iris Adair), the slave market, and the scene in Uncle Tom's cabin are strikingly effective. The fine cast is headed by Eddie Emerson, as Jim Crow. His part has been specially written, and he gives a most amusing impersonation. He keeps everyone bubbling over with merriment, and it would be hard to find another who would be more capable of undertaking this rôle. He is a born humorist and a most accomplished dancer and singer of negro songs. His singing of a number of choruses made famous by the late Eugene Stratton was immensely popular. Dorothy Turner, the heroine of the piece, acts with irresistible charm. She has a particularly fascinating personality, and her elocution is perfect. Her acting and deportment are excellent. A performance of outstanding merit is that of Percy Rhodes as Simon Legree. Both in the slave market scene and in the cabin of Uncle Tom, his work creates a deep impression. Charles Cullum strikes a big contrast as Edward St. Clair, the kindly planter, whose only vice is gambling; Andrew Pace makes a natural and pathetic figure as Uncle Tom; Peggy Kurton is a vivacious Cassey; Myla De Soysa is clever and amusing as Topsy. All the other parts are in capable hands. The dresses and costumes are of the year 1850. Frank Cunningham (an amusing Sambo) is loudly applauded for his clever sand dances, and the chorus of Creole beauties sing and dance delightfully. One of the most popular features is the sextette of negro instrumentalists and plantation singers, including Martinietta and Wallace.

"ON WITH THE SHOW"

At the Alexandra, Stoke Newington.

Fred Karno's newest show is playing here "to capacity" all this week. No expense seems to have been spared in musical variety, from the Banjo-Ukeleles to the Big Brass Twelve ex-Service men attired in glorified lifeguardsmen's uniform, while the comedians are all ripe exponents of the mirth-provoking art. Fred Morgan is chief fun distiller, and he is most ably abetted by Johnny Mackay, Mat Leamore and Rowland Bernard in the side-splitting sketches, "After Closing Time," "Flirting with the Flue," "Spoofed," and "The Police Station." Perhaps the most novel effect is "The Rink," wherein we behold some wonderful skate dancing by "The Avalons," parodied amusingly by the before-mentioned comedians. Terry Wilson shines both as vocalist and actor in "Ring in the Old" and "Bachelor Days," and his contrast of old with new ballads is a musical treat. "Jim and Jack," in their single and dual lightning dances, display many novel steps. Betty Warren is charming in her several parts, while her imitations of Nellie Wallace, Hetty King and Gertie Gitana are applauded to the echo. Emma Seaman and E. Kelly take small rôles quite capably. There is a capital ballet troup and chorus, the latter coming out particularly strong in the final number "Land of Hope and Glory," which brings down the curtain to deafening applause.

"CINDERELLA"

At St. Leonards.

Written, invented and produced by George Grogie, "Cinderella" was presented by Harry King at the Harry King at the Palace Pier, St. Leonards, on Boxing Day. Merry and bright, this is a real pantomime for the children, and hundreds of young people from six to sixty are now revelling in the joys and sorrows of Cinders. Dainty Mirabel Weir is "Cinderella" and her dancing and singing are charming. Robert Keppel who possesses a remarkably fine voice, is a handsome Prince Charming, his principal numbers being "The Memory Lane" and "All Alone." Billie Maynarde is a dandy "Dandini," who "gets over" "If you knew Susie" with great success. The principal humour comes from that inimitable comedian George Grogie, who as Buttons, keeps the house in roars of laughter. He scores an instant success with "How can a guinea pig show he's pleased," and "This time next year," and soon gets the whole audience singing the refrains. Harry Hayward and Edgar Charles as the Ugly Sisters score triumphs with "Where does the candle light go," and "Why do short men like tall girls" respectively. Another favourite is Freddie Rigg as the Baron and he receives ovations for "The photo of the girl I left behind." Frank Eden's fantastical fairy ballet, with Gladys Godby and Arthur Hamilton as premier dancers, is exceedingly effective, while the state coach drawn by two ponies is a source of great delight to the children. The scenery, which was specially designed and painted by Berre and Brown, of Hastings, is excellent.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
CHARLES GULLIVER'S PANTOMIME.
"CINDERELLA"
Produced by Harry Day.
Cast Includes—
CLARICE MAYNE, Naughton and Gold, Geo. Mozart, Derra de Moroda, Jennie Gregson, Isabelle Dillon,
CHARLES AUSTIN, Lennie Deane, Susie Belmore, Terry's Juveniles, including—Daphne Brayne.
TWICE DAILY, 2.30 and 8.15.

Companies for week commencing January 4th.

6-40 KILBURN EMPIRE 9-0
Norman Lee's Creation
"THE LONDON REVUE."
With—
NORA DELANY.
JOHN KIRBY.
AUSTIN WEBB.

6-40 ILFORD HIPPO. 9-0
THE LONDON BAND.
GRIFFITHS BROS.
THE O'GORMAN BROS.
FYNE & HURLEY.
M'LITA DOLORES.
AUSTEL & ARTHUR.
JACK LE DAIR.
NELSON CONYER.

6-15 LEWISHAM HIP. 8-40
Direct From the LONDON PALLADIUM
After his Enormous Success in "THE FOLIES BERGERE REVUE"
ERNIE LOTINGA.
In a Mammoth Production Entitled—
"SAILORS DON'T CARE."

6-40 SHOREDITCH OLY. 9-0
EDDIE FIELDS & THE RASCALS BAND.
HILDA GLYDER.
WHIT CUNLIFFE.
FRED. RUSSELL.
O'GORMAN BROS.
FLORENCE YAYMEN.
ANCASTER.
JEARON & JENA.

6-40 CAMBERWELL PL. 9-0
HARRY TATE.
HILDA GLYDER.
PERCY HONRI.
WHIT CUNLIFFE.
SAMMY SHIELDS.
STAVANYS.
ANDY CARR.
LEE & TESNIT.

6-40 ISLINGTON EMP. 9-0
1st Time in Islington of the New Production
"MOTTOES."
An Original Musical Revue
Cast Includes—
SAM MAYO.
DOROTHY MEADE.
FRANK ADEY.
LULU, VIC & JOE.
CRANSTONIAN.

6-40 GRAND PALACE, 9-0
CLAPHAM JUNCTION
Cranston & Heath, Present Their Latest Revue—
"F U N."
Including—
CYRIL DUNN.
AL. MAURICE & VALDOR.
MACARI BROS.
KIRKBY & HARRINGTON.
STEVENS & GOULD.
GEORGE LEE.

6-40 POPLAR HIPPO. 9-0
Jack Gallagher, Presents The "FUTURISTS" in
"WAKE UP."
A Mirthful Musical Mixture Including—
JACK GALLAGHER.
HARRY WILLSON.
12 WIDE AWAKE GIRLS.

6-40 HAMMERSMITH P. 9-0
A Super Revue—
"LET IT RAIN"
A Comedy Concoction in 21 Scenes.
Cast Includes—
LOWENWIRTH & COHAN.
REX LONDON
and
ANNA DOROTHY.

6-40 WILLESDEN HIP. 9-0
William Garland, Presents A South American Musical Creole Revue—
"COLOURED LIGHTS."
Including—
WILL GARLAND.
ANDY CLARK.
JOHNNY MOUNSEY.
SYNCOPATED JAZZ BAND.

6-30 CROYDON EMP. 8-40
Will Murray, Presents The One and Only
"CASEY'S COURT CIRCUS"
In 9 Rollicking Scenes Played by 30 Clever Children.
The Greatest of all Burlesque Shows.
A Laugh! A Scream!! A Yell!!

6-40 ROTHERHITHE H. 9-0
The South London Players (Direction, Dorothy Mullord) Present—
"A SINNER IN PARADISE."

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present—
"THE WIFE WHO CAME BACK."

6-30 HOLBORN EMPIRE 9-0
FREDERIC BENTLEY.
GEORGE BASS.
SISSLE & BLAKE.
DOROTHY McBLAIN.
SALERNO.
THE BENNOS.
AUSTRALIAN DELSOS.
And The
HAYDON-COOK SYMPHONIC BAND.

Festive Greetings to All at Home and Abroad.

PROVINCIAL PANTOMIMES.

"BABES IN THE WOOD"
At Princes Theatre, Bradford.

Francis Laidler has scored yet another big winner with his "Babes in the Wood" pantomime, which he produced personally at the Prince's Theatre on Christmas Eve. It will not be surprising to find that it ranks among the most attractive productions in the North. Miss Daisy Taylor, the principal boy, and Reg. Bolton, the principal comedian, are responsible in no small measure for this success. The story serves as a good framework for some brilliant scenes, gorgeous dresses, droll episodes and rollicking songs.

Miss Daisy Taylor is well equipped for the part of Robin Hood. She has a fine figure, pleasing features, and an attractive voice. Her songs include "San Fransisco," "We're all jolly good fellows," "If you knew Susie," "When the bloom is on the heather," "Ukulele Lady" and "Sunny Havanna," a big and bright bunch of songs for one artist.

Irene North makes a pleasing Maid Marian, who in addition to rendering her own numbers of "Yes, sir, that's my baby," and "I'll take him back if he wants to come back," is also associated with Daisy Taylor in numerous duets, including "When you and I were seventeen." Reg. Bolton, as Sammy, one of the robbers, is the chief fun-maker. In gait and make-up he is the same Reg. that we have seen in many previous pantomimes, but his business is refreshingly new and he succeeds in keeping the audience rocking with laughter whenever he makes an appearance.

He is partnered by Tom Prior, who plays the part of the other robber, and the two of them have worked up some most amusing business. Two of their comic scenas are "Putting up a Bed" and "Seeing Stars," the first of which is particularly funny. H. Flockton Foster, who is the stage manager of the pantomime, also plays the part of Baron Harduppe, and helps to keep the fun going. His most amusing business is with Reg. Bolton in a comparison between Leeds and Bradford men, which is full of topical or local allusion. Jessie Preston plays the part of the village schoolmistress. She is a "comfortable" looking dame who does not spoil her happy expression with too much comic make-up. In addition to her own songs and business she falls in whole-heartedly with the team work of the company. The Babes are played by two local children, Doris and Mary. The former is, we believe, making her first appearance on the stage, but the latter has already been a successful soloist in revue and pantomime.

There are specialities by Phil and Phlora, two delightful dancers, who also play the parts of Boy Blue and Bo-Peep. Eddie Foy, who gives a capital study of a cat, and the Sunbeams, those famous Bradford children who are always a big attraction. The Sunbeams numbers include "Seminola," "Buy yourself a broom," and "The Toy Drum Major." They are also associated with Daisy Taylor in "Ukulele Lady" and with Reg. Bolton in "Wigan Pier."

In addition to the songs already mentioned Reg. Bolton sings "The Tale of a Guinea Pig," in which he gets the assistance of the audiences under most amusing circumstances; Jessie Preston sings "A Little Drop of Port," and joins Reg. Bolton in a duet, "When woman comes into her own." Daisy Taylor sings "This Time Next Year," and joins Irene North in "I Know Someone Loves Me," and Mary, the girl Babe, sings "Mother Kelly's Doorstep" in pleasing fashion, in addition to joining the other babe in "Knock at the Door, Peep In." Indeed the pantomime is particularly rich in good chorus songs. In all there are twelve scenes, all from the studios of Dodsworth and Spencer. Among the best sets are "The Village of Merrival," on which the curtain goes up, "Carnival at the Hall" which brings the first half to a conclusion, and is remarkable for some brilliant lighting effects. "The Market Place at Sunnyside," "Sherwood Forest," and the final scene, "The Palace Garden." A particularly pleasing novelty is a butterfly dance in which, by means of violet rays, the beautiful phosphorescent wings of the butterflies are shown up on an otherwise completely darkened stage.

As already stated Francis Laidler has been personally responsible for the production, with the assistance of H. Flockton Foster as stage manager. The music is by E. Graham Dunstan, Mus.Bac., with interpolated numbers from various sources. Daisy Griffin has again been the ballet mistress, Will Hallett is the assistant stage manager and helps in many of the gags, and Frank Yearsley, the resident manager, has been most helpful in a general way.

"RED RIDING HOOD"
At the Hippo., Newcastle.

Last season, Mr. Frank E. Franks, the favourite local comedian, produced his "Cinderella" pantomime at the Hippodrome, and the wonderful hit he made led the management to again secure his services for the present season's production. It would certainly appear that the pantomime produced on Christmas Eve, "Little Red Riding Hood," will eclipse the wonderful records of his initial venture at this house. The entertainment is staged on most lavish lines, an all-round excellent company has been got together, and the story, well adhered to, is exceptionally brightly and crisply told. Many of the scenes provide a feast for the eyes, specially noteworthy being the glade, a wonderful setting, in which many thousands of electric lights of many colours are used, and in which is seen waterfalls, rustic bridges, and a beautiful woodland landscape. The last scene, the Royal Palace, is another triumph in scenic art.

Miss Nora Bancroft makes a dashing Prince, and soon established herself a tremendous favourite. Her rendering of "Why Don't My Dreams Come True?" and "When You and I Were Seventeen" called for repeated encores. As Marjorie Daw, Miss Lucie Musette would indeed be hard to better, and she sings most delightfully. Miss Susie Gibson is an ideal Red Riding Hood, and other ladies well to the fore are Miss Ivy Gallard (second boy), Miss Annie Brogan (Jill), and Miss Nellie Ryan (Fairy Sunshine).

Mr. Frank E. Franks has the principal comedy part of Simple Simon, and he is throughout screamingly funny. Indeed, it can be said he has never been seen to better advantage in pantomime. Herbert Darnley is also well to the front in mirth provoking. An inveterate talker, she keeps the audiences convulsed by relating how she met her husband "that is now but wasn't then," and other choice episodes. Huntly MacDonald is an amusing Baron; and others doing splendid work are Norman Court, as Johnny Stout; Tony Toner, Tommy Thin; Stan Little, Jack; J. F. Franklin, Widow Horner; the Barr Bros., Tippit and Toppit; and Bert Kell, the Wolf. The Franconian Singers elicit hearty applause, their voices blending superbly. The local children, the Tyneside Toddlers, scored one of the successes of the night, their "Toy Drum Major" tableau being worked in startling unison, and, moreover, all the youngsters are correctly dressed.

The entire pantomime has been written, invented and produced by Mr. Franks himself, and he is to be credited with another outstanding triumph. At the conclusion of the initial performance, he was called before the curtain, and, in a neat little speech, thanked the public and Press for the encouragement accorded him in his efforts to present wholesome pantomime.

"BABES IN THE WOOD"
At Theatre Royal, Torquay.

Mr. Carlton Fredericks has again been entrusted with the production of the annual Christmas pantomime at the Theatre Royal, Torquay, and he has this year made a departure from all previous productions in that all the members of the Company are new to Torquay. The book by Mr. Wilfrid Dane follows the orthodox lines, and the old-time nursery story of the wicked Baron who engages the services of the two robbers to dispose of the two Babes in order that he may inherit their fortune is well and simply told in two acts, comprising ten scenes. Of these the most interesting is the Heart of the Forest, where the introduction of birds and a waterfall makes a very pretty exhibition. The most novel scene is probably Toyland, in which a number of doll dances are introduced by Fullerton's Tiny Chicks and Miss Doris Crighton's Tina Girls.

The outstanding success of the whole performance is undoubtedly the excellent acting of the Babes, impersonated by Miss Maisie Beams and Miss Gladys Bodley. These two children created the warmest enthusiasm both in duets and solos, the song by the former, "I wonder if the goblins know" followed by the Girl Babe in a toe dance, provoking tremendous applause on the opening night. Miss Empsie Harlow as the principal boy has a stage presence well suited to the part, and she infuses plenty of dash into her singing and acting. She has several songs to which she does full justice, notably "If you knew Susie" and "Your way is my way," but her chief success is "The Toy Drum Major," followed by a very clever display of the swinging of the Drum Major's Baton. Miss Kathleen Miller is an excellent leading lady, her charm of manner and attractive singing being most acceptable. Of her songs the principal are "When you and I were seventeen" and "Garden of Happiness," for which she was recalled. The principal boy and girl sing as a duet "Tell all the world." Miss Lydia Moss fulfils all the demands made upon her, as Will Scarlet, singing "I'll see you in my dreams" with good effect and "I'm wonderful" as a duet with Miss Madge Distin, who is an artistic Peffy Primrose. Miss Yvette Barton spoke her lines very clearly and effectively as the Fairy and also sang a couple of songs, "Sunshine" and "Tumble-down Dreams," very ably. Mr. Eric Stanley, as Friar Tuck, met with a good measure of success.

The humour is well provided for. The Dame is played by Mr. Frank Weir, who is responsible for a lot of merriment. He makes a great hit with "I've never wronged an onion." Chief among his supporters is the Baron, played by Mr. Fred Toft, who sings "This time next year" with great gusto. One of the song hits of the evening, however, was provided by Mr. Arthur Askey, who, as Buttons, introduced much amusing patter and sang "The one-legged family," with many quaint gestures and much drollery. The two Robbers were played by Messrs. Ted Elgar and Cecil Noel with a wealth of humour; their fight in the wood was as funny as such a scene can be, and their interlude as Knights in Armour brought down the house.

The chorus contributed a good deal to the swing and rhythm of the performance, and Mr. Stanley Berkeley, the musical director, is to be congratulated. Mr. Fredericks has added yet another to his many pantomime successes in the West.

"JACK AND JILL"
At Oldham.

The fare for Christmas at the Grand, Oldham, was "Jack and Jill," presented by J. and L. Brennan, with book by John Tiller and Jack Brennan. The story is told in excellent fashion, and ends in Jack finding a golden casket at the bottom of the magic well, with the result that a long-lost crown is restored to its rightful owner.

Two well-filled houses gave the pantomime a good send-off on Christmas Eve. The cast is a strong one, and includes the popular Oldham favourite, Edna Latonne, as Prince Fearnaught. She has several excellent numbers, and scores with all of them. They are "Oh! Girl, How I Miss You," "I'm One of the Best," "When the Bloom is on the Heather," and "I'm Leaving the Town." Doris Shelton, as Princess Bountiful, proves herself a charming actress. As "Truth the Good Fairy," Jean Caldera is excellent, and her acting is very good. With Lawson Williams, as Carl the Hunchback, she takes part in the duets, "The Moon Hath Raised Her Lamp" and "Home to our Mountains," with telling effect. The work of the Sisters Vesta, as Trim and Fantime, is very well done, and their dancing is clever. Comedy is strongly represented by Tommy Francis as Ginger, supported by Tom Fox and Billy Camp as Biff and Baff. Lucy Brennan, as Dame Trotter, plays the character in breezy style, and Keith Kettle makes a good Prince Regent de Broke. Eugene Stott, in "A Coon Like You," is assisted by the Eight Moonbeams with good effect, and the work of the Gottenburgh Girls is very good. The mounting and dressing have been done with a lavish hand, and three of the scenes—"The Village of Peace and Plenty," "In the Dell," and "The Palace"—stand out as fine examples of scenic art. They are the work of Harry Pedgeon. Mr. James Halkyard conducted the orchestra with his usual skill.

"LITTLE RED RIDING HOOD"
At The Royal, York.

The name of Mr. Geo. Brydon-Phillips is essentially associated with pantomimes of the highest merit, and on Boxing Day he presented "Little Red Riding Hood" before crowded audiences. The pantomime is noticeable for its completeness and for the excellent way in which the company works. There is some exquisite scenery from the Bedford Studios, particularly The Village, The Glade, Summer and Winter, the exterior of the Cottage and the Palace. The dresses are very tasteful and the tuneful music has been arranged and composed by F. Gilmour Smith. Of the company Miss Ethel Hall stands out prominently. She has a handsome presence, and is an ideal principal boy. Miss Hall sings several popular numbers with great effect—notably "Save your sorrow," "Yes, sir, that's my baby," and "Seminola." Miss Eileen Fowler is quietly effective in the title-rôle, and is a distinct success. She renders "Buy yourself a broom" and other items in first-rate style. As Fairy Gossamer, Miss Ethel Cadman's pleasing style and lovely voice were greatly enjoyed. "When you and I were seventeen" and other songs were given with great artistic effect. Mr. Will Judge, as Granny, is genuinely funny, seemingly without effort. "I've never wronged an onion" was a scream. Karr and Kooney, as Simple Simon and Johnny Stout, have ample opportunities for introducing comical business, which greatly pleased the audience. Mr. Sidney Benson was very funny as Lawyer Slyfox, and Mr. George Rodney sang well as the Wolf. Fred Romer's antics as the Poodle were heartily appreciated by the youngsters, and much praise is due to Mr. Ken. Kendrick, who was excellent as the Squire. Little Stella made an interesting Cupid. She is a very clever dancer. Specialities were introduced by the Four Kempstons, wonderfully smart dancers. The Romers, acrobats and barrel jumpers. Karr and Kooney, and the Nini Espinosa dancers, including Mlle. Claire Catliff.

"MOTHER GOOSE"
At Reading.

Mr. Will Parkin is again responsible for the Christmas Pantomime at the County Theatre, Reading, and has achieved another pronounced success with "Mother Goose." The Pantomime is an up-to-date production, the original story being well maintained in sparkling dialogue, with tuneful music and in ten beautiful scenes. As principal boy, Miss Cicely Haines plays very charmingly and uses her voice with excellent effect in the songs alloted to her. Little Emmie plays very daintily as Jill. Victor Thomas is highly amusing as Jack, Alf Maynall is very funny as the Mayor of Copham. The comic element is maintained with great vigour by Cliff Barrett, who delights the audience by his diverting acting as Mother Goose. Ian Proctor makes a Mephistophan Demon Discontent. Eileen Lane is an attractive Fairy Contentment, and Dot Sellby is a good Spirit of Wisdom. Joe Arthur must have made a close study of the poultry yard by the life-like way in which he represents the Golden Goose. Percy Ring and George Land render good service as Pip and Squeak, the Mayor's handy men, and cause much merriment by their antics as a performing horse. Specialities are introduced by the Madame Pauline Rivers Company, the Mississippi Moonlight Girls, the Twelve (Juvenile) Girlies from the Blackpool Tower Palace Ballroom, and the Mirthful Ringlands in a clever comedy Humpsty Bumpsty Act. The scenes of the Golden Hall, the Magic Pool, In Mid-Air, Gooseland, and the final Palace Scene are exceedingly tasteful and effective.

The incidental music contains many of the most popular melodies by the leading music publishing houses, including "Sally's Come Back," "Ukulele Lady" (charmingly sung by Colin and Jill), "Here's to you and here's to me," "Buy a Broom and sweep your troubles away," "All day long" (Jack and Jill), and "Could Lloyd George do it?" (the Mayor). Cliff Barrett's amusing rendering of "A lady is always a lady," and "Dear Matilda," in which the audience join vociferously in the chorus. The duet, "Night of Stars," from the Tales of Hoffman, is effectively sung and "The Toy Drum Major" makes a great hit. Little Emmie is the principal dancer in the Magic Pool scene.

The Pantomime is written, invented and produced by Will Parkin. Edward Mervyn is business manager, Jack Dodds is stage manager, and A. Scheldrake is a most efficient musical director. The show is admirably mounted and Mr. Parkin is to be congratulated on an excellent all-round production.

LAREINES

Send New Year Greetings to all their Friends.

ALL THE LEADING PANTOMIMES ARE "STARRING" OUR NUMBERS!

BOY AND GIRL DUET.
"TELL ALL THE WORLD"
(I LOVE YOU).

COMEDY.
"WHERE DOES THE CANDLE-LIGHT GO"? (When you Blow it Out.)

PRODUCTION.
"SANTIAGO."
(SONG FOX-TROT).

BALLAD.
"POPPY."

COMEDY.
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Sixth Consecutive Pantomime Season

PAVILION, GLASGOW

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AGENT - HARRY NORRIS

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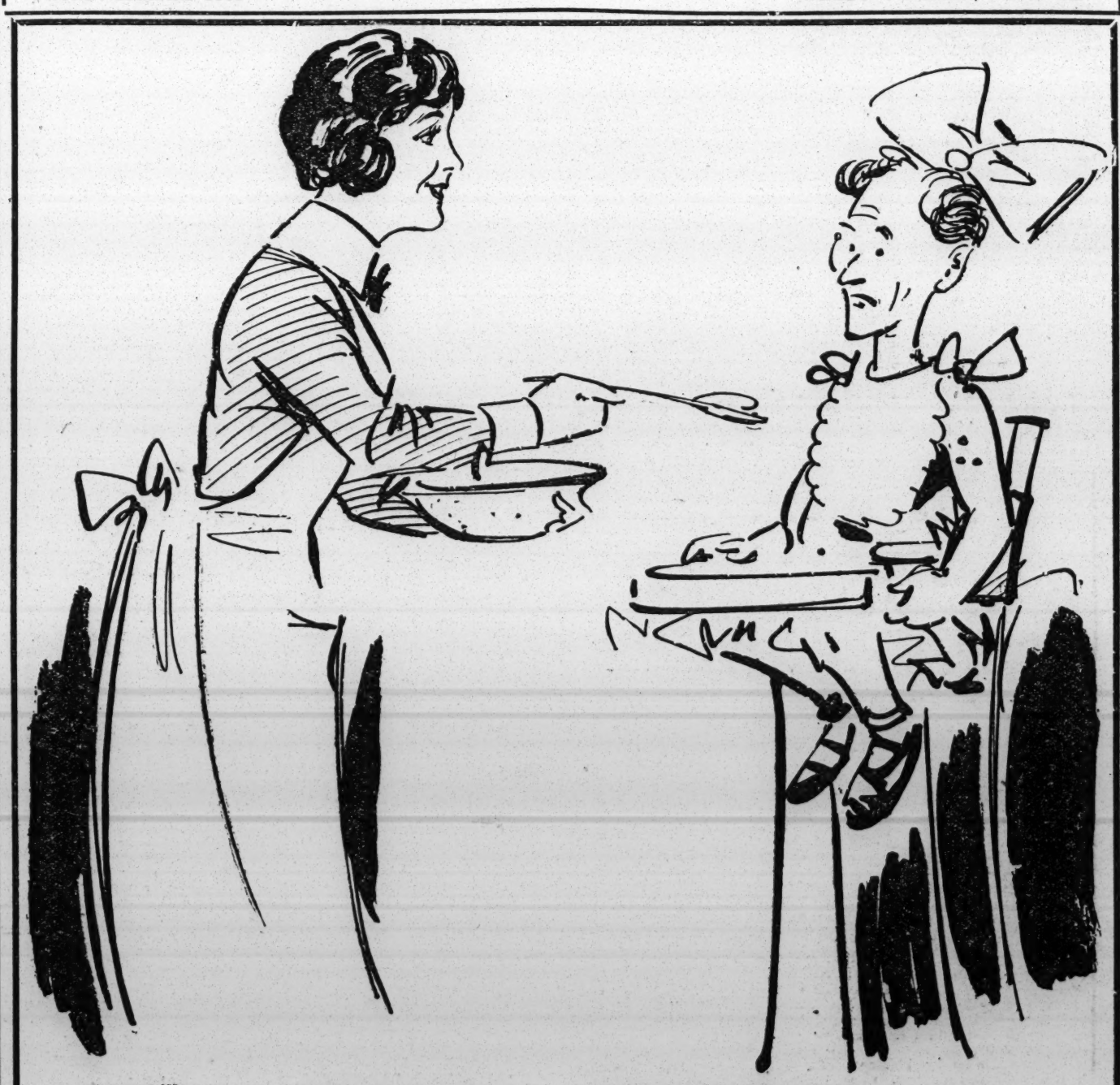

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THE MOST CONSISTENT SUCCESS OF THE AGE.

HILDA MUNDY

STILL FEEDING

BILLY CARYLL

SEASON'S GREETINGS TO ALL OUR PALS.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 4, 1926.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 25 NOW DUE

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

EALING BROADWAY PALLADIUM.—(Reh. Mon., 12) Mon., Tues., Wed., Revene and Norval, Vera Rudd and Partner.—(Reh. Thurs. 12) Thurs., Fri., Sat., Auntie and Co., Leo and Hesketh.

ASHTON-UNDER-LYNE MAJESTIC PICTURE HOUSE.—(Reh. Mon. 12) Mon., Tues., Wed., Vernon Watson, Haywood and Hay Trio.—(Reh. Thurs. 12) Thurs., Fri., Sat., Clay Keyes, Clarke and Roberts.

GLOSSOP PALACE.—(Reh. Mon. 12) Mon., Tues., Wed., Clay Keyes, Clarke and Roberts.—(Reh. Thurs. 12) Thurs., Fri., Sat., Vernon Watson, Haywood and Hay Trio.

JERSEY OPERA HOUSE.—"The Gold Rush." Film.

GUERNSEY ST. JULIAN'S.—(Reh. 1) January 4th—5 days, Will Parkin's "Aladdin."

SALISBURY PALACE (reh. 1).—"Spring Cleaning."

TOTTENHAM PALACE.—(Reh. Mon. 12.15) Mon., Tues., Wed., Auntie and Co., Leo and Hesketh.—(Reh. Thurs. 11) Thurs., Fri., Sat., Revuette, "Plantation Nights"; cast includes Lewis Hardcastle and his Band of Black Syncopators.

WALSALL PICTURE HOUSE.—Reh. Mon., 12) Mon., Tues., Wed., Lyons and O'Moore, Arthur Pond.—(Reh. Thurs. 1). Thurs., Fri., Sat., Steve Bartle, Miller and Phlora.

WEYMOUTH JUBILEE HALL (reh. 12).—W. Ellis Slack's "Sleeping Beauty."

YEOVIL PALACE (reh. 1).—Variety as booked.

YORK ST. GEORGE'S HALL.—(Reh. Mon. 1) Mon., Tues., Wed., Steve Bartle, Miller and Phlora.—(Reh. Thurs. 1) Thurs., Fri., Sat., Lyons and O'Moore, Arthur Pond.

ACTON GLOBE.—(Reh. Thurs. 12) Thurs., Fri., Sat., Revene and Norval, Vera Rudd and Partner.

NORTHERN THEATRES COMPANY, LTD.

BLACKBURN THEATRE ROYAL.—"Harry Ray in "Irene."

HALIFAX THEATRE ROYAL.—"Red Riding Hood."

ROCHDALE THEATRE ROYAL.—"Jack and Jill."

BURY THEATRE ROYAL.—"Madame Pompadour."

DEWSBURY THEATRE ROYAL.—"Dick Whittington."

HUDDERSFIELD HIPPODROME.—"Babes in the Wood."

HALIFAX GRAND THEATRE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

BOSTOCK TOUR.

NORWICH HIPPODROME (reh. 2.30).—L.C.T. Enterprises present "Revelations."

NORWICH THEATRE ROYAL.—Katja the Dancer.

PAISLEY THEATRE (reh. 12).—J. Cummings presents "Robinson Crusoe."

PAISLEY RINK PALACE (reh. 12).—Jack Hayworth, Stuart Forbes, The Van Wycks.

IPSWICH HIPPODROME (reh. 11.30).—T. Elder Hearn presents "Scandals."

IPSWICH LYCEUM THEATRE.—"Jack and Jill." Pantomime.

HAMILTON HIPPODROME (reh. 1).—S. and S. Productions present "Khaki."

BLANTYRE PICTURE HOUSE (reh. 5.30).—Perse and Peters.

SIDNEY L. BERNSTEIN DIRECTION.

EDMONTON EMPIRE (reh. 12).—Company as booked.

ENFIELD RIALTO (reh. 1).—Jackson and Blake, Garcum and Dawson, Keeley and Aldous, Elinor Power and Sunshine.

WILLESDEN EMPIRE KINEMA (reh. 1).—Keeley and Aldous, Jackson and Blake.

WEST HAM EMPIRE KINEMA (reh. 1).—The Melvilles, Theda Sisters, Elinor Power and Sunshine, Garcum and Dawson.

SHREWSBURY EMPIRE (reh. 1).—The Norris Trio.

EAST HAM EMPIRE KINEMA (reh. 1).—Foster and Ninon, Olga Zita.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Saltcoats Amusements, Ltd. present "Scotch Broth," Revue.

MANCHESTER JUNCTION THEATRE.—John Pegg, Pictures, Pringle and Alma.

MANCHESTER METROPOLE THEATRE.—Jazon and Montgomery present "Sinbad the Sailor," Pantomime.

MANCHESTER ROYAL OSBORNE THEATRE.—Joe Morrison presents "Jazzland," Revue.

MANCHESTER KING'S THEATRE.—W. H. Broadhead and Son present "Cinderella," Pantomime.

MANCHESTER QUEEN'S PARK HIPPODROME.—Latona, Lucan and McShane present "Some Show," Revue.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "The Middleman."

PRESTON ROYAL HIPPODROME.—Jazon and Montgomery present "Bluebeard," Pantomime.

PRESTON PALACE THEATRE.—Picture Entertainment.

SALFORD ROYAL HIPPODROME.—Jazon and Montgomery present "Jack and the Beanstalk," Pantomime.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Fred Le Cren presents "Sinbad," Pantomime.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Rube Peters and Girls, Pictures, Sisters Mullender.

LIVERPOOL PAVILION THEATRE.—Wilkie Bard, C.B. Comedy Circus, Jack Lane, Madge Grey, May Sherrard, Christopher and Columbus, The Dales, Lauri Howard.

BURY HIPPODROME.—The Broadhead Players present "Sherlock Holmes."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

MACNAGHTEN CIRCUIT.

WARRINGTON.—Thos. F. Convery's "Dole Increased."

BURNLEY.—Will Dalton and D. Keir's "Sinbad the Sailor."

SOUTHAMPTON.—Arthur Longstaff's "Magnets."

CARLISLE.—Harry Norris presents "Scotch and Polly."

BRADFORD.—P. Thomson and T. Finglass' "Situations."

HUDDERSFIELD.—R. Kimberley and J. Tullys' "Cinderella."

HALIFAX.—Harry Lees' "Red Riding Hood."

BLACKBURN.—Francis Laidler's "The Punch and Judy Show."

LEICESTER.—Company as booked.

(Rehearsals at all Halls at 12 o'clock).

LONDON THEATRE OF VARIETIES, LTD.,

(See page 24).

LONDON SYNDICATE HALLS.

(See page 35).

MOSS EMPIRES.

LONDON HIPPODROME (reh., 11).—Moss Empires, Ltd., present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."

FINSBURY PARK EMPIRE (reh., 1).—John Lester presents "A Jazz Round Up," cast includes Harry and Burton Lester.

NEW CROSS EMPIRE (reh., 1).—Tom Walls presents "Saucy Sue," cast includes Jack Barty.

STRATFORD EMPIRE (reh., 1).—Harry Day presents "Chimes," cast includes Jos. Alexandre.

VICTORIA PALACE (reh., 10.30).—Sophie Tucker, Talbot O'Farrell, Williams and Taylor, Geaiks and Geaiks, Victoria Girls, Austin Rudd, Les. Stadium, Adrian Peel, Nina and Nora.

CARDIFF EMPIRE (reh., 1).—Robert Courtneidge presents "The Arcadians."

SWANSEA EMPIRE (reh., 2).—Tom Arnold's Big Circus including Macfrisco, Chas. Van Neikerk and Elephant, The Four Lyons, Peggy, Titchko, Larry Kemble, Les Ninon Pentos, Douglas and Cooke, Senorita Telma, Roelgin's Ten Cockatoos, Sisters Austin, The Pony Quartette, Sig. Giovanni and His Horses, Don Pedro and His Mexican Band.

NEWPORT EMPIRE (reh., 1).—Albert De Courville presents "Good Evening," cast includes Chester Field and Lily Long.

NOTTINGHAM EMPIRE (reh., 1).—Tom Arnold presents "The Melody Box," cast includes Elsie Bower and Freddie Forbes.

NOTTINGHAM THEATRE ROYAL (reh., 12).—Moss Empires, Ltd., present "Goody Two Shoes."

GLASGOW ALHAMBRA (reh., 11).—"Rose Marie."

GLASGOW EMPIRE (reh., 11).—Florrie Forde's Pantomime "Robinson Crusoe," cast includes Florrie Forde and Billy Danvers.

BIRMINGHAM EMPIRE (reh., 12.30). (Low Pitch).—Jack Boot assisted by Gaby Bolon, Doris Ashton and Her Band, Fred Curran, Rodney Hudson's 8 Empire Girls, Les. Germaines, Harry Moore.

BIRMINGHAM GRAND (reh., 1). (Low Pitch).—Johnson Clark, The Two Bobs, Harry Herbert, Will Lacey, Mona Grey, The Rodney Hudson Girls.

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.

LIVERPOOL EMPIRE (reh., 1).—The Wylie-Tate Pantomime "The Sleeping Beauty," cast includes George Robey.

LEEDS EMPIRE (reh., 1).—Moreton and Heath present by arrangement with Alfred Butt "Stop Flirting."

HULL PALACE (reh., 1).—Tom Arnold presents "The Band-Box" Revue.

SHEFFIELD EMPIRE (reh., 1).—Harry Day presents "Designs," cast includes Bob Stevens and Dolly Elsworthy.

BRADFORD ALHAMBRA (reh., 12.15).—Thos. F. Convery presents "On The Dole," cast includes Albert Burdon.

EDINBURGH EMPIRE (reh., 12).—Harry Day presents "Records," cast includes George Clarke and Kitty Emson.

NEWCASTLE EMPIRE CINEMA.—Picture Entertainments.

NEWCASTLE EMPIRE (reh., 1).—Fred Collins presents "The Forty Thieves," cast includes Nixon Grey and Leslie Barker.

SOUTHSEA KING'S THEATRE (reh., 1.30).—Charlie Chaplin in "The Gold Rush."

SUNDERLAND EMPIRE (reh., 1).—Macdonald and Young present "Betty."

SOUTH SHIELDS EMPIRE (reh., 1).—"Ten To One On."

WEST HARTLEPOOL EMPIRE (reh., 12).—"Love, Life and Laughter," including Fred Barnes, Vanwy Chard and Nor Kiddie.

GATESHEAD EMPIRE (reh., 1).—"Formby Seeing Life," including George Formby, Junr.

PRESTON EMPIRE (reh. 11).—Lydia Kyasht and Her Russian Ballet, in "Cabaret-Up-To-Date."

SALFORD PALACE THEATRE (reh., 11).—Hanaway Brothers present "Dick Whittington."

HANLEY GRAND THEATRE (reh., 1.30).—Tom Vernon presents "Jack and The Beanstalk."

MANCHESTER PALACE THEATRE (reh., 11).—The Wylie-Tate Pantomime "Queen of Hearts."

KENNEDY THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—Edwards and Pearce, "Aladdin."

WEST BROMWICH EMPIRE (reh. 12.30).—Ray Bros., "Dick Whittington."

WEST BROMWICH THEATRE ROYAL.—Tom Mazor, "Special Edition."

STOLL TOUR.

(See page 35).

MISCELLANEOUS.

AYR PAVILION (reh., 10.30).—"Puzzles of 1926."

AYR GAIETY (reh., 1).—"The Green Goddess."

NORTHAMPTON NEW (reh., 12). "On With the Show."

NORTHAMPTON OPERA HOUSE.—"Sinbad the Sailor."

READING PALACE.—"High Life."

EDINBURGH THEATRE ROYAL (reh 12).—Fred Collins' "Babes in the Wood," Panto.

ABERDEEN TIVOLI THEATRE (reh. 1).—"Fun on an Ocean Liner."

GLASGOW METROPOLE THEATRE (reh. 12).—Fred Collins' "Say When," Revue.

FALKIRK GRAND THEATRE (reh. 12).—"Humpty Dumpty," Pantomime.

LEITH ALHAMBRA (reh. 12).—Harry Lees' "Puss in Boots."

POPLAR QUEEN'S (reh. 4).—"Mr. Tower of London," Revue.

ST. ALBANS GRAND PALACE (reh. 12).—Henri Bekker, O'Wray and Holland.

PENGE EMPIRE (reh. 12).—Paris Productions, Ltd., present "Paris Nights." Tom Payne, Vera Hillyard, Dandy Page, Arthur Jeffrey, Billy de Haven, Lenard and Revel.

KEIGHLEY HIPPODROME (reh. 12).—"Wait For It." Revue.

BATH PALACE.—"Fellow-Workers."

GT. YARMOUTH HIPPODROME.—"Stunts."

WALHAM GREEN GRANVILLE (reh. 12).—Revue, "Souvenirs of 1926."

SHOREDITCH "LONDON."—Sissle and Blake, Bert Maddison, Les Eldons, Betty and Billie Burne, Tom Taylor, Two Mahers, Dudley Dale, Cammille Gillard.

EXETER HIPPODROME.—Nashville Golden Serenaders, Leah Victoria, Revill and Syd, Torrani, Victoria Troupe, Noni and Partner.

PLYMOUTH PALACE.—Harry Day's "Notions," Revue.

ST JAMES' CINEMA.—"The Martinis."

ASTON HIPPODROME (reh. 12).—Ten Loonies, Key and Keyworth, Wyn Gladwyn, Irene Forde, Takase, Norman Carrol.

COVENTRY HIPPODROME (reh. 1).—"Stop Here."

ABERTILLERY METROPOLE.—"Up In Mabel's Room."

SWINDON EMPIRE.—"The Co-optimists" ("A" Company).

WINDSOR THEATRE ROYAL.—"Crankie."

MAIDSTONE PALACE.—"Robinson Crusoe," Pantomime.

DEVONPORT ALHAMBRA.—"Jack and the Beanstalk," Pantomime.

BARROW-IN-FURNESS TIVOLI.—"Shavings."

KINGSTON EMPIRE (reh. 12.45).—Mrs. Kimberley and Mr. Frank H. Fortescue present "Jack and Jill," Pantomime.

ALDERSHOT HIPPODROME (reh. 1).—Mr. E. G. Pelton presents "Gin and Pep."

ALDERSHOT THEATRE ROYAL (reh. 12).—Mr. Frank H. Fortescue's Repertory Company.

"BLUEBELL IN FAIRYLAND."

At Chelsea Palace.

Bluebell	Phyllis Black
Dicky	Dennis Barry
Mr. Joplin	Alexander Field
Policeman	Frank Stanager
Peter	Guy Pike
Slim	Leonard Strugnell
First Bootblack	Leonard Strugnell
Second Bootblack	Leslie Paine
Mrs. Hearty	Sylvia Young
Mab	Edith Jones
Winny	Dulcie Berry
Will	Hay Petrie
Won't	Nat Lewis
The Organ Grinder	J. Oliver Twiss
A Rich Lady	Sybil de Frece
A Rich Child	Barbara Smith

It is to the credit of a number of prominent Chelsonians, headed by His Worship the Mayor, that the local residents have the privilege of witnessing this entrancing production. A signed petition was promptly complied with by the enterprising managing director (Mr. Walter Payne), and Mr. Harold V. Neilson's services were secured. The result was that at the opening performance of Walter Slaughter and Seymour Hicks' fairy-play, the theatre was packed with old lovers of "Bluebell" and happy children, who gave it a vociferous welcome.

From the opening outside Mr. Joplin's house on Christmas Eve, where the chirpy Dicky meets Bluebell, the appearance of the dimunutive and saucy little cockney shoeblacks in the first act; the comical antics and broad fun of the two Joplin footmen, and later as the two school boys (Blib and Blob), the wonderful animals and birds and the alluring scenes that take place in Bluebell's Visit to Fairyland, all were presented with care and fidelity on the huge stage. The music was splendidly interpreted by the resident orchestra, under the direction of Mr. Aubrey Kennett.

Noteworthy, too, were the beautiful scenic changes, the children's party in Fairyland, the enchanted wood, where, it seemed, all the wonders of Nature were revealed, and some charming dances by those delightful youngsters (Gladys Manning, an elfish and elusive Will o' the Wisp, and the Water Lily, as interpreted by clever little Sybil Martin).

The true aim of pantomime was visible throughout. How Bluebell, in the hands of Miss Phyllis Black, won all our hearts by her charming naivete as the London flower girl! and one of her successful numbers was "Thumbs Up!" Those clever comedians, Hay Petrie and Nat Lewis, each excelled in arousing our merriment, first as pompous footmen and later as the irrepressible schoolmates, Blib and Blob. Their refrain, "Reading, 'Riting, 'Rithmetic," was one huge scream. Master Guy Pike was excellent as Peter the Cat, and his tricks were marvellous. Dennis Barry proved a happy selection as the perky crossing-sweeper, Dicky; His optimism and especially his song, "If I Were King," and the descriptive ditty re a day in the country proved very diverting.

The ballets were especially good. Nothing more artistic and beautiful has been seen here than "Who Killed Cock Robin?" in which a small army of children appear. Indeed, particular mention must be directed to the admirable training of the number of delightful children in the production—here all honour to Miss Euphan MacLaren and Miss Eileen Bellamy. The many pretty and effective dances and the wonderful spectacular effects call for high praise.

The entire production was devised by the eminent French artist, Georges de Feure, and staged under the direction of that experienced producer, Mr. Harold V. Neilson, and was received with unbounded enthusiasm on the opening night. Mr. J. Persich, Chelsea's enterprising business manager, has transformed the vestibule into a miniature fairyland. He is anxious that playgoers should know that "Bluebell" is played twice daily, not twice nightly, and that all sorts of novelties are devised for patrons, notably a "Bluebell" fancy dress ball, a "Bluebell" tea party at the Town Hall, and competitions.

CRYSTAL PALACE CIRCUS.

A black cat wandering across the full-sized ring at the opening performance of the circus produced under the direction of Mr. Henry James Buckland, who, with the assistance of Messrs. Haulan Voltas, has collected a galaxy of circus and variety talent, would 'portend' another Christmas success at Sydenham. The show, however, well deserves it. Especially strong in variety turns—some clowns appear to have real musical ability with violin and piano—the Flying Hartwells and the Maximes provide a thrill in their daring trapeze and swinging rope performance. Paul Gordon, too, is more than usually clever on the slack wire, a similar compliment being due to Aeros in his side-splitting comedy and musical act. Willy Pantzer and company are responsible for a varied and clever acrobatic and burlesque turn.

A number of splendid equestrian and liberty acts give the necessary touch of interest to those who love horses, and no finer sight can be wished for than the six creams from Sanger's Circus. Their performance and their splendid condition should be seen to be appreciated.

An excellent band, a packed house, and applause of the heartiest suggest that several of the turns should find several re-bookings.

WINIFRED ARTHUR

ORIGINAL "JAZZ MISTRESS"

Touring South Africa

BAND OF TEN SAXAPHONE WRESTLERS

Reeves and Lamport

ARCHIE PITT'S AGENCY,

PRINCE'S CHAMBERS, COVENTRY STREET, W.1.

(Over Prince of Wales Theatre).

General Manager - - BERT AZA.

'Phones: Regent 7236, 7237.

Will artists whose acts are suitable for production write, stating full particulars and enclose photograph, which will be filed for future reference.

Also tour list.

NO CALLERS BEFORE 12.

Bert Gunnell's New Revue.

Now appearing in that successful revue, "High Life," which is the attraction this week at the Camberwell Palace, Bert Gunnell tells us that he has just completed the book of a new revue, entitled "Elections," for early production.

Sam Rayne.

We hear that the run of "Pledges," which is playing at the Empire, Islington, this week, has been extended for another two weeks. Sam Rayne will conclude with the show at the Empire, Ardwick, next week, and will then fix his future arrangements.

RICH AND GALVIN

WITH A CHAT, A SONG

AND A DANCE OR TWO

OF THEIR VERY OWN

This Week :: :: The ALHAMBRA, W.

Resuming with "HELTER SKELTER" in February

Agent - - WALTER BENTLEY.

NEW YEAR GREETINGS

from

HUGH RENE

Principal Comedian and Mimic.

The Nine o'Clock Revue

15 distinct characters.

SOLE REP. TOM ARNOLD.

SEASON'S GREETINGS

TO OUR NUMEROUS FRIENDS IN THE PROFESSION

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OVERWHELMING SUCCESS

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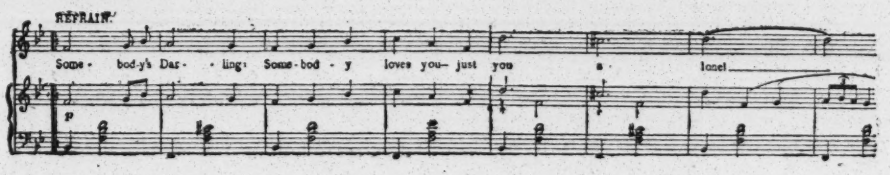
SOMEBODY'S DARLING (VOCAL WALTZ)



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the tango with the perfect rhythm— played and broadcast by

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Send for your band parts now—half price, 1/- a set, until January 9th only

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New Acts with own Original Settings

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New Year Greetings To All

AGENT : : : : : : : GEO. BARCLAY

Season's Greetings to all

* * * *

WHIT CUNLIFFE

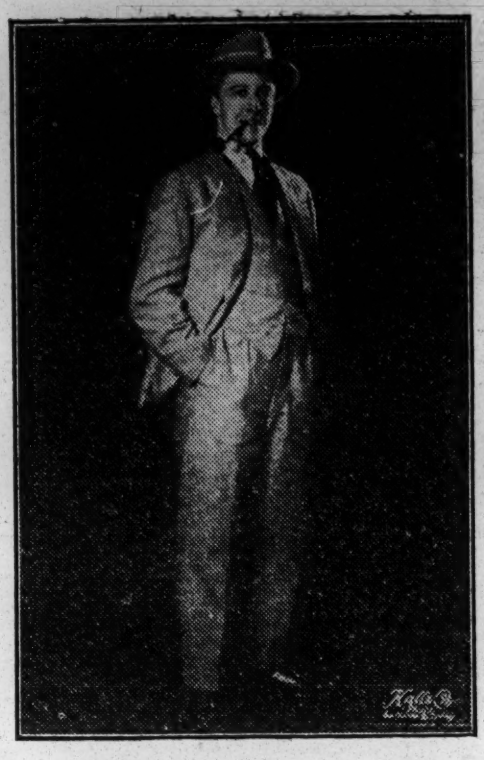
BERT GUNNELL

AS
Lord Rivers in "My Erb."

HAPPY NEW YEAR TO ALL.

RISTORI

AND PARTNER



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Originally Booked For One Month Now Played 18 Months

GREETINGS TO ALL

HARRY GUNN

Principal Comedian
"Humpty Dumpty"
Gaiety Theatre, DUBLIN

"Seaside Silhouettes"
Booked Solid till Aug. 1926
AGENT - - FRED FRANCIS

MARJORIE FITZALLEN

as "CHERRY"
in "Humpty Dumpty"

:: HAPPY NEW YEAR TO ALL ::

"SOME SHOW"

Featuring

JEN LATONA and LUCAN & McSHANE

With Strong Supporting Cast

Has Proved

"SOME" COMEDY REVUE.

Refer to Percy Broadhead and other well-known Managers.

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Only immediate vacancies, Jan. 18 & 25

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Jan. 4, Queen's Park Hippo.

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MALVINA

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STILL TOURING AMERICA AND MOST SUCCESSFULLY, TOO.

RETURNING IN JUNE NEXT.

HEARTIEST WISHES TO ALL FOR THE NEW YEAR.

TOMMY **MOSTOL** in his own production, "Dick Whittington," at the Queen's Theatre, Dublin, 1925-26.

FRED **DUPREZ** with the Folies Bergere Revue on Tour.

—:o:—

Both opening in their new production entitled

"Love, Honor & — O'Baby!"

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ROVINCIAL PANTOMIMES.

"BABES IN THE WOOD"

At Attercliffe.

Messrs. Holmshaw and Joel presented the spectacular pantomime, "Babes in the Wood," on Boxing Day, at the Palace Theatre, Attercliffe. It is a very merry show and full of variety throughout its seven scenes. The principal ones are the "Baron's Kitchen" and "Sarah Jane's Day School," where the comedians put in some good work, and cause hearty laughter, while the antics of Tabby the Cat, smartly played by Jack Brennan, are most natural. Other scenes are "Sherwood Forest" and the "Palace of Robin Hood," a brilliant setting, with novel lighting effects, in which a number of specialities are introduced. The company has been well selected, and work together for the success of the show. Miss Molly Lyons is an ideal Robin Hood, with aforceful personality, her numbers, "She showed him the way to go home," and "Girl of my dreams," being well rendered. Miss Dorothy Maude, as Maid Marion, is heard to advantage in her song "Alice Blue Gown," and in her duet and dance, "I'll tell the world," with Robin. Miss Maud Cowdrey is a dainty Fairy Silver, and her vocal number, "I love the sunshine," was well received. The Babes are very naturally played by Misses Bright and Gay, the boy babe introducing the song "Ukulele Lady." Mr. Dan Lewis, as Sarah Jane, makes a good Dame, and his song, "Mary Ann," caused hearty laughter, as also did the "Chick, Chick, Chicken" of Mr. Charlie West as the capable Pimple, and Alberto and Blakley as Nobbler and Jerry, the ruffians, a couple of clever comedians, who infuse plenty of energy into their business. Interesting specialities are given by Olga and her Six "Frizzy Kids," the Marie Adair quartette of dancers, and Alberto and Blakley, comedy jugglers. The chorus and ballets are special features of the show, which has been produced by Percy H. Holmshaw and Dan Lewis. Mr. Geoffrey Swift is the able musical director.

"RED RIDING HOOD"

At Belfast.

Mr. Fred W. Warden presented at the Grand Opera House, Belfast, on Christmas Eve, his 31st annual pantomime, "Red Riding Hood," with undoubted success. The story is on traditional lines, and the costumes evoked much admiration. The scenery is worthy of a special mention as nothing more picturesque has been seen here. The various scenes include The Wolf's Den; The Village Green; The Squire's Study; The Glade; The Ice Palace; Red Riding Hood's Party; Exterior of Dame's Cottage; Living Jewellery; Cloudland; Interior of Dame's Cottage; Miss Muffit's House; and The Butterfly Bower. The music is both tuneful and catchy, and in this connection Mr. Samuel N. Swanton, the resident musical conductor, deserves every credit. The pantomime has been produced under the personal supervision of Mr. Fred W. Warden, assisted by Mr. Ashley James as stage manager.

Miss Dorothy Vaughan is a dashing principal boy: and at once made herself a big favourite. She sings "Why don't my dreams come true," "This time next year," "The Toy Drum Major," and "If you knew Susie," and encores are inevitable. Miss Dorothy Laurie, as Miss Muffit, is a charming principal girl. She has a good voice and her dancing is a feature. She sings "Peter Pan" and "When you and I were seventeen," and in the duet, "I know that someone loves me" with Miss Vaughan, gains a deserved recall. The title-rôle is sustained delightfully by Miss Vera Kitchen. Her song, "Ukulele Lady," is one of the hits of the pantomime. Miss Vida England, who appears as Dolly Varden, has a capital song in "On Mother Kelly's Doorstep," which was enthusiastically received. The fun of the pantomime rests chiefly with the Bros. Anarto, who appear in many scenes that evoke the loudest laughter. Their jokes and business generally have the merit of originality. Much praise is due to another comedian, Mr. Bert Murray, who appears as Simple Sammy. His song, "I'm not all there," so inimitably rendered, is sure to be whistled and sung all over the city. Mr. Ashley James (stage manager) appears as the Wolf and speaks his lines well. The rôle of the Fairy Queen is sustained by Miss Betty Le Brooke, and her rendering of "Shadowland" is worthy of the highest commendation. Mr. Rube Kitchen appears as the Dog, and his various antics created much amusement. Other rôles were filled by the Sisters Mervan and Lionel James. The Anglo-Living Jewellery proved to be novel and fascinating, the staging being wonderful. Specialities were provided by the Eight Moselles and the Skating Nelsons, the latter holding the stage for some time with their remarkable feats. The chorus is brilliant and adds lustre to the various songs. Mr. James M. McCann, resident manager, looks after the front of the house with his usual courtesy and ability.

"ALADDIN"

At The Prince's, Blackburn.

Messrs. Edwards and Pearce's production of "Aladdin" at the Prince's Theatre, Blackburn, on Monday of last week was an instantaneous success and that in a "house" which is known in East Lancashire as "The Home of Pantomime." The book is by Mr. "Jimmy" Bell and the music by Miss S. O'Neill, supplemented by numerous melodies from the popular London publishing houses. "Aladdin" is charmingly impersonated by Miss Evelyn Belle, who is well-equipped with a dainty personality and a pleasing voice. The Princess is delightfully played by Miss Trixie Courtney. Miss Babs Burr, Miss Lily Lancaster, Miss May McPherson, Miss Jennie Owen, and Miss Billy Stern also acquire themselves with distinction and the other parts are ably filled. At the head of the fun-makers is Mr. Harry Curwen as the Widow Swankey, and on the opening night, he had the "house" convulsed from start to finish. Mr. Alex Kennedy (Souchang), Mr. Tom Downing (The Emperor) and Mr. Wyn Ritchie (Abanazar), are also notably good. Specialities are introduced by Evelyn Belle, Lily Lancaster, Harry Curwen, Wyn Ritchie, the 12 Jeannette Girls, Hal Duncan and Frank Roy. The show is lavishly dressed and mounted and the music is well-rendered by the orchestra, under the direction of Mr. Fred Kingsley. Messrs. Edwards and Pearce are to be complimented on their production.

"ROBINSON CRUSOE"

At The Prince's, Bristol.

The first performance of "Robinson Crusoe" was given at the Prince's Theatre, Bristol on Christmas Eve, before an excellent house, which gave it a splendid reception. It is a new pantomime as far as the story goes, and it is full of fun, attractive dresses and scenery which add greatly to its attractiveness. There are in all 12 scenes, the "Kingdom of Shells," "The Savages Camp," and "Home Again," particularly reflecting great credit upon all concerned.

Miss Stephanie Stephens as principal boy, is a great favourite, her number "Ukulele Lady," making a big hit. Miss Moya Nugent, as "Polly Perkins," is a delightful actress. She rendered "I'll see you in my dreams" very appealingly. Mr. Teddy Brogden, as the dame is very popular, with a quaint and delightfully humorous style. His numbers were "Could Lloyd George do it" and "Mouse." Arnold Richardson is capital as Will Atkins. Conn Kenna, as Billy Crusoe, and Hero de Rance, as Lieut. Toprail, play their parts very well and contribute a splendid bit of work in a flying machine and on the trapeze, an item which proved one of the greatest hits of the pantomime.

Mr. Walter Outhwaite, as Davy Jones, is the possessor of a fine voice, which is heard to great advantage in the number "Bells of the Sea." Miss Doffe Woodhill is very pleasing as the fairy, her singing of "That's why I love the moon," gaining much applause.

The clever dancing of Elisee de Vere and Sam Werbo is another excellent feature. Lavola, as the dog, and Rob Gilmore, as the parrot, greatly appeal to the juvenile part of the house. M. A. Scott, as Tubby Perkins the Innkeeper, and Jas. H. Graham, as Captain Yardarm all do very well. Benson Klevo, as King Nootabalooter, makes an excellent cannibal king, and Miss Eileen Goodall, as Princess Warni, is very charming.

Frank Hemming makes an excellent Friday.

There is a good chorus and some really picturesque scenas.

The pantomime has been produced by Mr. Sydney Watson and arranged by Mr. Edwin Thornton, and the music written under the personal supervision of Mrs. James Macready Chute and Mr. John Hart.

"SINBAD THE SAILOR"

At The Royal, Bristol.

On Boxing day at the Theatre Royal, Bristol, Mr. Douglas Miller produced his pantomime, "Sinbad the Sailor," to a large and enthusiastic audience. The entertaining book is by Bertrand Davis with additional "topicalities" by Thomas Jay. The story adheres pretty much to the popular fairy tale, and of the 13 scenes "The Valley of Gems" and "Sinbad's Palace" are most spectacular. Mr. Douglas Miller is to be congratulated upon the company engaged and the scale upon which the pantomime is produced.

The cast is headed by Winifred Ward. As principal boy, she proves most popular, her bright style, graceful manner, and tuneful numbers, combining to make her the ideal hero of the story. George Lacy, as Sinbad, has opportunities of which he takes full advantage. Fred Spencer, as Mrs. Sinbad, is excellent and his assumption of the dame, is one of the best seen for a long while. Bertrand Davis, as the Old Man of the Sea, well sustains his part. Grace Hartington, as Princess Mahmeenak, gives a delightful portrayal. Constance Studholme as the Fairy Queen, is very charming. Hermon Wells, as the Spirit of the Severn, does full justice to the part.

Violet Parry, Hilda Eager, and Gretta Woodville, in the respective parts of "Hassan," "Juleika," and "Haidee," all play well, as also do Rich Warren, as Azim, and the Phil Rallis Duo, as the Captain and Mate.

Jeanne Planas, as a Sea Sprite, dances most gracefully and is extremely well received.

The Martell Troupe of "Empire Girls" provide some clever dancing specialities.

There is an abundance of fun, good songs and novel items and the scenery and dresses are artistically devised.

The music is arranged by Mr. Edwin Jacobs.

"ALADDIN"

At Cheltenham.

Mr. Harry E. Bellamy's winning smile on Boxing Day reflected the success of his second Cheltenham pantomime, the success of which was never in doubt from the rise to the fall of the curtain. Mr. Harry Tenney's book, brimful of humour, Mr. Eugene Humphries' tuneful and inspiring music and the unerring instinct of the producer, Mr. Alfred Ray, with the talent at his command, provided a three hours' feast for the children and adults. The fourteen scenes (by Mr William Stevens) are replete with spectacular effects. Transported on the magic carpet to Pekin with Aladdin, we meet the loveless princess and witness Aladdin's arrest for attempting to sneak to her on the way to the Royal Baths. Ensues riotous fun in the Bath scene, whence we pass to the Cave, a most effective set. The fire dance is a real thrill, followed by a Jewel ballet, a splendid spectacle. The Flying Palace is a capital scenic effort and too soon we come to the final set, the Emperor's Diamond Palace, where a feast of colour and beauty awaits us.

Numerous specialities are introduced, notably the Jerrard Brothers, whose skit on the Wembley Rodeo is a scream, the Eight Rags, and an acrobatic dancing scene, and Mlle. L'care Vie in a scene of delightful artistic tableaux a la Folies Bergere. Aladdin, as portrayed by Miss Ruby Prince, is a fine debonair lad with a most taking way. Her songs are delightfully rendered and her capable soprano voice is heard to full advantage in "Save your Sorrow" and "Oh How I miss you to-night," and her duets with Miss Winifred Silver (a most delectable Princess) are delightful. "I'm Wonderful" and "I'll see you in my dreams." Miss Jean Le Roy as So Koye sings and acts most pleasingly with Miss Vivienne Compton as Pekoe. To Miss Le Roy is entrusted the rendering of the successful "Seminola" and "Virginia My Paradise," which she sings excellently. The Princess (Miss Silver) also scores heavily with "Ukulele Baby." Miss Margaret Fraser does well as the Geni of the Ring, and sings admirably, "Just around the Corner."

The comedians are a capable team. Mr. Alf. Passmore is at top form as Widow Twankey. His chief songs are "Under the Water," "Wont Go," and "If you knew Susie," a hit shared with Abanazar, Mr. Harry Tenney, who does extremely good work throughout in combination with effective stage management. He sings the "Tale of a Guinea Pig," and "Are You? Yes, I am"; and with the Princess, "I know that someone loves me," very acceptably. Mr. George Finch as Wishee Washee is a live wire and his song and dance "You do Look Well," is much enjoyed. The Brothers Ernie and Teddy Jerrard as the Chinese policemen provide the best knock-about fun imaginable, their antics are most "striking." "Yes! I don't think so," is their best musical effort. Mr. Ernest Shannon is impressive as the Emperor and makes his mark in "Sunny Havana." Mr. Edmund Leigh makes a good Vizier, Mr. Robert James an effective Slave of the Lamp, and Mr. Edward Milton is well placed as Father Time.

The chorus and ballet work is quite a feature of the production, the latter being enhanced by the addition of ten pretty children, whose dancing is very charming. The rank and file do some fine spirited work with the capable orchestra, under the baton of Mr. Cyril Dawson. The enthusiasm of capacity houses on Boxing Day gave unmistakable testimony to its opinion of the production. Producer and management are to be congratulated on a splendid show.

"CINDERELLA"

At Coventry.

"Cinderella," produced at the Opera House, Coventry, on Boxing Day, by Willmott Fowler, under the personal direction of Leon Salberg, met with immediate success. Reg Cooper was responsible for book, lyrics and scenery; and David Cochran for the pretty music and effective costumes. In building up the pantomime, many comedy specialities were cleverly introduced without interfering with the main theme, while an effective innovation was the transference of Cinderella from her Kitchen to the Fairy Dell; whence she departed for the Prince's ball in her fairy coach drawn by four cream ponies. Emmie King makes an effective Prince Charming, with a fine presence and a strong voice, and is heard to advantage in a hunting song, "The Saddle is the place for Me"; "Share my heart and throne," and "If you knew Susie," as well as in the duets with Cinderella, "When you and I were seventeen," and "Dancing with you." Cinderella is charmingly impersonated by Shelia Raynor, who is the possessor of a sweet voice well suited to such songs as "What a life when nobody loves you," and "All alone." The part of "Dandini" is ably filled by Gracie Egbert, whose vivacious style just fits the part and her chief songs: "If you had'nt gone away," and "I Know that Someone Loves Me." Vera Moore is a very pleasing fairy godmother and scores a success with her song, "In Shadowland." The comedy element is a strong feature, the chief comedian being Len Edwards as the Baron Brokennys, with "Chick, Chick, Chicken," as his chief song. Freddie Foss makes a big hit as Buttons, who capably exploits "I've never wronged an Onion." The Scholeys excell as the elder sisters who are eccentric rather than ugly, and have two good songs in: "She Showed Him the Way to go Home," and "The Crinoline." The broker's men find capable representatives in Griff Hodson and Terry Wynne. In addition to the fun-making they sing, "Oh! Eva," and help to make up a delightful sextette with the Baron, the Sisters and Buttons, who excel in a number of topical ditties including. "The Old Top Hat that Father wore," and "It's just my opinion." Kathleen Danetree's Priory Juveniles and the Danetree Sextette, present some delightful chorus numbers, while their dancing is of a high order. Their best numbers are: "I want to see my Tennessee" and "The old stern-wheeler." The augmented orchestra, under the direction of Mr. Willmott Fowler, does justice to the tuneful music.

"HUMPTY DUMPTY"

At Gaiety Theatre, Dublin.

The Gaiety Theatre's annual Pantomime, "Humpty Dumpty," produced by Fred W. Warden, opened to a bumper house on Boxing Day. It has been written by J. Royal with music by S. P. Swanton, and dances arranged by Bessie Leslie. Miss Peggy May (Prince) Principal Boy, won instantaneous success. Gifted with a fine voice and dashing manner, her several numbers were warmly recalled, her best efforts being "Toy Drum Major," "Susie," "Tennessee," "Why don't my dreams come true," and "This time next year." Miss Babs Faren (Princess) Principal Girl, charmed everybody by her sympathetic singing and graceful dancing, being heard to special effect in "Peter Pan I love you" and "I want a little loving," scoring also in her duet with the Prince, "I know that someone loves me." Miss Marjorie Fitzallen (Cherry) proved a real "live wire," her song and dance "Ukulele Lady" receiving several encores. Miss Maud Powell (Fairy Queen) was distinctly good, her number "Do you believe in Fairies?" being much appreciated. Charles Goff (Humpty Dumpty) gave a powerful study in a difficult rôle.

The pantomime lacked nothing in good comedy and clever comedians, Harry Guhn (King) and George Belton (Martha) keeping their audience in screams of laughter with their "confidential chats" and amusing yarns. The former sings a parody on popular hits, and the latter "Wont go," while the two, in their topical duet, "The old top hat," were warmly encored. Carlton (Bison Bob) an entertainer of originality and quaint mannerisms, was a host in himself, his various comedy conjuring tricks, and eccentricities convulsing the house. Smarte Bros. (Bric and Brac), a clever pair of tumbling clowns, performed some difficult acrobatic feats with unusual ease. The Four Julians provided a thrilling trapeze act, the comedy man of the four being exceptionally amusing. La Fleur, Poseuse presented some beautiful coloured changing pictures with electrical effects, and was well applauded.

Gyp Dillon and Du Marte and Bessie Leslie's Embassy Girls were responsible for excellent dancing.

Anthony South (Demon) the possessor of a fine baritone voice, sung the Prologue and was again heard in "Bells of the Sea," rendered in a faultless manner. Misses Alice Watts (Rudolph) and Doris Craske (Captain of the Guard) played their parts well, as also did Gilbert Eldridge, Ted Harvey, Leslie Burton and Reg Mervyn, the King's Jesters.

The scenery was of a lavish order, particularly "The Palace Courtyard," "The Coral Grotto," "Outside the Palace," and the final scene with full ballet "The Land of Heartsease."

An augmented orchestra under the direction of Mr. W. S. Nabarro, added considerably to the success of the production.

"DICK WHITTINGTON"

At The Queen's, Dublin.

The pantomime season opened here on Boxing Day to a house packed to capacity with a delightful presentation of "Dick Whittington," produced by Tommy Mostol, book by Laurie Wylie and Alfred Parker, lyrics by Clifford Harris, musical numbers and ensembles by Louie Victor, with Rube Welch stage director, A. E. Drennen business manager, and augmented orchestra under the direction of Pereival Lewis. Brimful with catchy music, witty dialogue and magnificent scenery and dresses, the production ran smoothly from start to finish. Miss Ray Zack (Dick), principal boy, made an ideal hero. She is the possessor of a good voice and has a dashing style. She was heard to advantage in several good numbers, her best being "Mary O'Brien," supported by the "Ten Wonder Kids" as Irish Coleens, "She showed him the way to go home" and "Seminola," for each of which she had to respond with several encores. Miss Betty Burke (Alice), principal girl, proved an artiste of rare finish, her graceful dancing winning well-merited applause. Her numbers, "Yearning," "Let it rain," and duets with Miss Zack, "When you and I were seventeen," and "You're wonderful," were distinct hits. Tommy Mostol (Idle Jack) bore the brunt of the comedy with undoubted success, proving a host in himself. A natural comedian, with a fund of dry humour, he kept the audience convulsed, his amusing love scene with Alice, and his "dealings" with the various customers in Fitzwarren's Stores causing the heartiest of laughter. Jimmy O'Dea (Martha), the Dame, added much to the success of the production, his topical gags and amusing cross-talk with the Baron being very droll. Charles Calvert (Alderman Fitzwarren), the Baron, won immense popularity in a part that suited him to perfection, his Fitzwarren Song in the second act being distinctly good. Rolls and Falls (Captain and Mate) proved one of the big features of the production, their funny cross-talk, amusing eccentricities, and amazing acrobatic dancing and tumbling "bringing down the house." Joe Pauly (Cat) soon became a prime favourite, his duet with Alice having to be repeated, whilst his "cigarette" and "balloon" episodes were cleverly portrayed. Alan Bailey in dual rôles of "Emperor" and "King Rat," proved an artiste of much versatility. Patricia Haywood (Princess Mimeena), J. Kay Allen (Bellringer), Jack Keen (a Slave), and Ellen Mayne (Sunbeam) played their several rôles well. An outstanding feature was the clever dancing of the "Ten Wonder Kids," a juvenile troupe, whose speciality and acrobatic items won unstinted applause.

The speciality dancing by the Six Fay Follies in the fifth scene was much appreciated. The famous Boganny Troupe, as the Six Jolly Jack Tars, helped the fun considerably. The scenery was of a lavish description, Scene 2, Old Cheapside, Scene 4, Highgate Hill, Scene 8, Emperor's Palace, and the last scene, White Palace, coming in for special notice. The orchestra, under the direction of Mr. Percival Lewis, helped in no small manner towards the success of the production.

"SANTA CLAUS"

At Dundee.

The first pantomime to be produced in Dundee this season, is "Santa Claus," which made a most auspicious start on Monday, Dec. 21st, at the Victoria Theatre. Mr. Gordon Inglis, who is responsible for the book, special songs and production, is to be heartily congratulated. The plot is on the usual lines. The rich Prince falls in love with the poor girl, and they are kept apart through the agency of the Demon. With delightful inconsequence the scene of the story changes from the woods to a street, from the street to a waxworks, and thence to Morocco, but in the end the Good Fairy prevails and the lovers are united happily in the end. The pantomime is played in ten scenes. The "Snow scene" is a very fine and effective setting, as is also the "Interior of the Waxworks," while "The Slave Market" and the Palace scenes are masterpieces of the scene-painter's art. Miss Sadie Boston, who plays Prince Charming, caught on at once and made a great hit in her songs, "Havanah," "Ukelele Baby" and "It's a long way to bonnie Scotland," which were all rendered tastefully. Miss Molly Malone as the Prince's sweetheart, Babette, made a charming principal girl, she sang "Why don't my dreams come true?" with just the right plaintive note and scored a hit with an amusing number "Hielan' Jazz." Along with Miss Sadie Boston (Prince) she also took part in the duet "When you and I were seventeen," which proved very popular. Yorke and Morgan, two comedians who are always welcome at the Vic., supply the bulk of the comic business. As Tucal and Tonal (lads of the village) they cause roars of laughter. Albert Clarke cleverly played the Baron, his "Banyan Tree" song being excellently rendered. Bert Morrelli as Laretto sang "My Italy" very tunefully and delighted the audience with his selections of popular airs on the piano-accordion. Pat Knight acted cleverly as Santa Claus. Mr. Gordon Inglis, who doubles the parts of the Demon and Sultan of Morocco, was splendid, his fine voice being heard to advantage in "A Friend of Hell am I." Miss Phyllis Grey, who figures as the Fairy, gave a delightful dancing display. The Ten Snow Belles danced themselves into high favour and were vigorously applauded for their singing of "The Smartest Girls in Town." "Santa Claus" is an entertainment of sheer delight, and calculated to amuse both old and young. It starts on what should be a very successful tour this week.

"LITTLE RED RIDING HOOD"

At Halifax.

The Halifax Theatre Royal produced last Thursday evening their second annual pantomime, "Little Red Riding Hood," the production of which is again in the hands of Mr. Jack Brennan. An excellent cast of sixty maintain the high standard associated with these productions. The book is by Jack Brennan and Fred Fulton, and the music by T. Howarth. The scenery is particularly striking. There is the village of Sunnyside, where the characters, wicked and otherwise, are introduced, the witch's cave, the schoolroom worked on somewhat novel lines, the forest, the dames cottage, wherein the well-known drama is depicted, the old dame is disposed of, and the King Wolf takes her place to receive Red Riding Hood, who is saved from his cluches by the timely arrival of Robin Hood. The popularity of the production is largely due to excellent comedy work by Fred Walmsley, of Blackpool fame, who is, by the way, a native of the district. In the irresponsible part of Simple Simon, the widow's son, he kept a crowded house roaring with laughter from the moment he appeared. Particularly funny was his tramcar song, also his duets with the Baron, "The Good Old Days," and with the dame "Oh, Yes." Another good number was the trio with the Baron and Robin Hood, "You ought to see the old folks now." Dolcie Cariello made a striking Robin Hood, and was responsible for some good numbers, including "Mary O'Brien" and "Sunny Havana," also a charming duet, "Bouquet," with Frances La'fond, who as Maid Marion acts and sings charmingly. The rôles of Will Scarlet and Margery Daw are well taken by Sybil Romaine and Hifty, the latter scoring a great success with her Dutch song and dance, "Little Dutch Farm in Tulip Land." A very dainty rendering of the title rôle is given by Little Eira. As Dame Trot, Gwennie Harcourt added considerably to the comic element her song, "A n'egg, some n'am and an n'onion" going very well, while Gus Hamilton was excellent as the wicked Baron de Broke, and sang with good effect "Are You? Yes I am." Some good comedy business was introduced by Rallis and Liston as the broker's men, the former also giving a very natural impersonation of the cat, while Poley and partner caused great amusement in the acrobatic speciality. David Evans and Marie De Maillet made an effective King Wolf and the Fairy Queen respectively. Some good specialities are introduced by the sixteen English dancers, and also the Florentine Octette, whose rendering of operatic selections and of "Seminola" were well received. The pantomime went without a hitch, and it reflects great credit on Mr. Brennan, Mr. Howarth and Mr. Perci Leonards, the manager for the Northern Theatres, Ltd.

"JACK AND JILL"

At Huddersfield.

On Wednesday, Dec. 23, Arthur G. Hart presented the Spencer Productions' Christmas comic pantomime, "Jack and Jill," at the Hippodrome, Huddersfield. Arthur G. Hart, the producer, has done his work effectively and the pantomime is notable for vocalisation, good voices being the rule. Another feature is the excellence of the dancing. The pantomime is specially adaptable to twice nightly performances. The chorus, a very capable one, respond well to the baton of Mr. Billy West. The story follows in the main the well-known nursery one, with just such licence as is allowed to pantomime. It appeals to both young and old, and for the former there is the house of toys with toy ballet and the village college, which are sure to please; while of other scenes Poppyland is a dainty set, and the Grand Palace provides a gorgeous ensemble. There is plenty of humour with many songs, and the production goes with a merry swing. A fine cast of artists has been selected. It would not be easy to find a more suitable principal boy than Eva Rosslyn, whose triumphs in previous pantomimes has so firmly established her in favour. She acts with great vivacity. The numbers falling to her are rewarded with enthusiastic applause. Gracie Gordon is an excellent Margery, and as principal girl her singing and dancing secure for her a liberal share of applause. The cast includes such excellent comedians as Harry Leybourne, who, in the rôle of Simple Simon, keeps the ball of fun rolling. Arthur Maynard makes a capital dame, and causes much amusement with his drolleries. His dances are highly appreciated. Ran Churchill as Tom takes a big share in keeping the audience merry and bright, and Tudor Williams contributes much to the general amusement. The rôles of second boy and second girl are respectively undertaken with much success by Gipsie Weir and Pearl Churchill. As the village fiddler, Rondelle, in vagabond attire, gives some well-executed selections, winning repeated encores. Maisie Wray (a well-known local lady) soon sings herself into popular favour. Her classical songs are very well rendered. Dolly June, as the Prince's secretary, has a good stage presence, and she acts well. Great praise is due to Little Effie McIntyre and Nellie Clark, who as Jack and Jill dance neatly and sing sweetly. Nellie Grahame makes an attractive Tiny, the baby. Will Davidson is very funny as Betsy. Madame Cumings' six dancing elves are bright and graceful. Effie Booth is a sprightly and clever solo dancer. Very successful vocal items introduced are "She's not like Susie," "Seminola," "Your way is mine," "On Onion," "Tennessee," and "Tell 'em all I know."

"RED RIDING HOOD"

At Grand Theatre, Nottingham.

In the long succession of pantomimes at the old Grand Theatre, Nottingham, there never was a more entertaining production than Tom Vernon's "Little Red Riding Hood," the first under the auspices of its new proprietors, "S. & H., Ltd." A strong cast, with numerous specialities introduced, is headed by Miss Rosie Lloyd, who makes a truly delightful "Robin Hood"—gay and debonair—Miss Dorothy Rivette, a sweet "Maid Marion," and Randolph Westwood, a lively and flirtatious "Will Scarlet." With the familiar nursery story as the connecting link, there are ten scenes starting off with the village market, Dinky Hollow and including Red Riding Hood's nursery, the enchanted woods, Grannie's cottage and, of course, the palace for the finale. Miss Doris Knight, who took the name part, is a young artiste of very marked promise, singing, dancing and playing with noteworthy talent. Her songs, all very daintly rendered, include "On Mother Kelly's Doorstep," "I know that someone loves me" and "I've got a real Daddy now." Miss Lloyd gets the gallery going with "Save your sorrow for to-morrow," "Ukulele Lady," and "Oh boy, what a girl," and joins with Miss Rivette in "I'll see you in my dreams," Miss Rivette's own vocal numbers embracing "Sitting in a corner" and "What a life (when nobody loves you)"; but her greatest success is "Oh those football blues," rendered in character costume as a duet with Randolph Westwood. The latter, with Angus Strong, "The Wolf," with a fine bass voice, and Freddie Westcott and Tom Bracewell (who, as John Willie and Johnnie Green are laughter-makers-in-chief) bring down the house with "Oh Farmer!" quite one of the brightest encore songs of the piece. Tom Bracewell's act with "La Poupée" is both amusing and clever, but he first sings "Mary Dean" very acceptably, whilst Freddie Westcott gets a full round of applause with "I'm not all there." Miss Bella Moody gives a clever character study as "The Dame," and has an excellent vocal number in "I've never wronged an onion." Joe Mangin, as the Baron, does excellently, and is specially successful with "Don't Bring Lulu." Very effective, too, is "Will o' the Wisp" splendidly sung by Angus Strong.

The dancing is led by Olivette, who in the pantomime, takes the part of the good fairy, the Twelve Espinosa Girls, and the Eight Little Duchesses—the latter under the direction of Mr. Jack Cosgrove, the able producer. The Three Ringlands, comedy burlesque artistes, are responsible for a screamingly funny interlude with the performing "horse"—Beauty—a burlesque which comes all the more effectively as it follows two entertaining "turns" provided by Cato's performing donkey and dancing dogs. It is, indeed, questionable whether a better alternative to the more ordinary grotesques of pantomime could be hit upon. The orchestra, under the direction of Mr. Reginald Bridge, does sterling work throughout.

Simultaneously with the beginning of the pantomime, Mr. J. Downie, who, whilst assistant manager at the Nottingham Hippodrome, made many friends in the city, takes up the management of the theatre. For the last fourteen months he has been managing the Palace, Gateshead, and on his return to Nottingham has received a very warm welcome.

"ALADDIN."

At Southend Hippodrome.

Leon Salberg's Christmas pantomime is a great success. Book and lyrics and scenery by Reg. Cooper, music by David Cochran who also designed the costumes. It is a bright, breezy, well-dressed and mounted production with some fine spectacular effects, such as the inside of the cave with the spirit of fire and the home of the jewels, quite an elaborate and effective scena and the grand finale and march past, while all the seven scenes, opening with Egypt near the Pyramids and the Flower Market at Pekin are all very good. The transportation of the palace is cleverly conceived. Clarice Chesney is a dainty and debonair Aladdin with an excellent stage presence and is a capital singer and nimble of toe. Her best efforts are the popular "If you knew Susie" and "This time next year," delivered with dash and smartness. George Dix is a dear funny-faced widow Twankey whose ditty "He's my best boy" goes with a swing and the duet with Abanazar, capitally played by that droll comedian J. C. Morris, "I would still love you" is immensely popular. Both these comedians keep the ball of fun rolling throughout. Kitty Solly is piquant and pretty as the Princess Sweetee, who sings "Why don't my dreams come true" and other songs go extremely well. Her appearance in the cameo in the cave scene, in answer to Aladdin's expressed desire, is a pretty and effective innovation. The boy scout episode when Abanazar regains the lamp by a ruse is also neat. Granby and Grant as the two policemen are quaintly funny in a delightfully unobstrusive fashion and their speciality scene is distinctly droll. Madeline Selwyn is imposing as the slave of the ring and sings "Dear one" remarkably well. The Montague Sisters as Pekoe and Sokov and Madam Smith's Eight Victory Girls create a good impression and Sid Fields, slave of the lamp, Alec Johnstone, the Emperor with a good song "Araby," and Ted Bass as the Vizier, complete a good all-round cast.

By EDWARD EVE

To Split or Not To Split.

The topic of the hour throughout the Variety world is undoubtedly the question as to whether the V.A.F. shall or shall not agree to the adoption of the split-week principle in Kinevariety. The subject is of paramount importance, because it may be that the pressure of those who desire and indeed need immediate work at almost any price would be followed by the inception of troubles that might upset the entire profession. I am glad to observe however that the Federation is tackling the matter openly and with due regard to all points of view, obviously weighing all the pros and cons with care and a sense of proportion.

* * *

Some Disadvantages.

The obvious disadvantage of the split-week system is the danger lest its acceptance may lead to further exploitation of financially embarrassed performers by unscrupulous managers. It must be borne in mind that a split-week means in the first place an extra train journey in each week, and above all that it will come in the middle of the period, while treasury is still some distance ahead. At the same time, the advantage of being able to "sub" a little money early in the week will inevitably be washed-out. So that it is essential that in all cases of split-weeks the salary due for the first half of the week must be paid on Wednesday morning.

It would be useless to pay out between houses on Wednesday night, because of the need to pay landladies and, in many cases, to do some shopping in readiness for the Thursday in the next town. In addition, the M.H.A.R.A. would probably be unable to extend much help in regard to Thursday journeys, and so full fares would probably be involved in every case. Then, there is the fear lest managers of kinemas who have formed the opinion that the latter part of the week is the more important may try to book only for those days, leaving performers to starve on Monday, Tuesday and Wednesday. That difficulty, however, can be overcome by a firm stand on the part of the V.A.F. to the effect that split-weeks shall only be accepted by members if the entire week be arranged for. Groups of kinemas should combine to book through certain agents, so that the latter could arrange the entire weeks' bookings. In this regard an agent could book a performer for an entire week, at a stated salary for the week, each hall concerned to pay a just proportion of that week's salary, the first hall paying its appointed share to each artist on Wednesday morning. Thus if an artist were booked to play, say, Bilston and Walsall at £30 for the week, one contract should cover the entire deal, and the manager at Bilston should pay over at least £12 on the Wednesday morning, the remainder being paid by Walsall in the ordinary course of events.

* * *

Question of "Digs."

The question of rooms is rather more difficult, for landladies who have not settled for the latter part of the week would probably be inclined to try to mulct her early lodgers. This however might be met by arrangement with the local management, to the effect that rooms would be reserved by him for each set of performers.

* * *

The Advantages.

These are too obvious to require much amplification. The number of halls available for pure variety during 1926 can be counted on the fingers of two hands, or nearly so. Kinevariety seldom comprises more than two acts in each programme, and so a development of that scope must be of immediate advantage to performers who almost entirely lack work to-day. The split-week should be a real boon to present and future performers *if* care be taken to ensure that it is in no sense a further exploitation of them. If the matter be handled with wise diplomacy, it may well be the means of restoring the fortunes of the variety profession.

* * *

James Page's Umbrella.

Probably many of the admirers of James E. Page, who has played Spettigue in "Charley's Aunt" for over seventeen years without a break, and who is delighting audiences, young and old, at the Prince of Wales' Theatre again this year, have remarked on the ivory-handled umbrella which he carries, and which has quite a history. When Jimmie Page originally went before the late Mr. Brandon Thomas for purposes of audition, he was by no means the only applicant. The man who preceded him in the reading of the part, which was conducted at a full rehearsal, by the way, was strongly in the running, but Mr. Page won the day, and he expressed the hope that his unsuccessful rival cherished no ill-feeling. The other man at once responded and begged Page to accept the umbrella he was carrying, and he has ever since regarded it as a mascot.

* * *

Minna Tomchinsky.

This brilliant young violinist, who is at Victoria Palace this week, has had a chequered career. She and her brother Gego, who accompanies her in such a masterly manner, barely escaped from the Russian Bolsheviki with their lives, for young as Minna is, she came under the notice of the *cheka* by her editorship of a Russian newspaper with views that did not commend themselves to the new heads of Russia.

* * *

All Scotch.

Sammy Shields has become an expert ukulele player since he obtained one of these instruments from Keech, and his jazz pot-pourri number is certainly a winner. Talking to him in his dressing room the other day he told me he had discovered that farthings were invented to enable Scotsmen to give Christmas presents. There was no truth in the rumour, he added, that a consignment of razor strops had been sent to Aberdeen so that the natives could sharpen their gramophone needles.

* * *

A Unique Show.

Will Murray, who is presenting his excellent show, "Casey's Court Circus," for a ten weeks tour of the L.T.V. halls, was telling me the other day that he has some most promising talent amongst the twenty-five children in the company. He mentioned particularly a youngster named George Surety (otherwise "Joe Beckett"), who is just fourteen years of age and stands 3 feet 1 in. in his waistcoat. While playing in Manchester a few weeks ago members of the Lacrosse Club of Manchester University visited the theatre, and they were so impressed with George's performance that they made him a presentation. Will Murray's shows provide a remarkably effective training ground for aspirants to stage honours, and some of his "old-boys" are already top-liners. Amongst those who were originally associated with him are Charlie Chaplin, Hal Jones, Jack Edge, Jimmy Russell, the Terry Twins, Eddie Emmerson and the Brothers Smart. And Will looks after the youngsters well. All of them are well-housed on tour and they receive four good meals a day. The show, which is at Shoreditch Olympia this week, also carries 14 adult actors, and contains 78 musical numbers.

* * *

Kine-Variety at Tottenham.

The other day at the Tottenham Palace I was delighted to encounter Mr. F. C. Cockerill, the General Manager of that popular Hall and of the Palais de Danse next door. The Palace, which is one of P.C.T.'s houses, is trying out kine-variety very successfully, Mr. Cockerill told me. On the night I was there I witnessed an excellent cabaret show in which that versatile, elastic-sided comedian and dancer, Tim O'Connor, particularly excelled. The company also included Stella Maris, Addison and Mitrenga, Eve Benson and Griffin Campion, Andy Carr, the Melvilles, and Palace Cabaret Girls, an attractive and well-trained troupe of dancers. I thought the Melvilles distinctly clever. They are a pair of dexterous club manipulators and top-hat juggler comedians, who work in an easy (almost blase) fashion which secures for them the most enthusiastic applause. I hope they get a return date.

* * *

An Experienced Manager.

Mr. Cockerill, who incidentally is Miss Queenie Leighton's husband, is of the alert managerial type, the result of many years' experience of the business. In 1906 he was at the Shepherds Bush Empire, and at one time or another he has managed at the Kilburn Empire, Stratford Empire, Clapham Grand, and the Dalston Picture House. He came to the Tottenham Palace in May this year. He joined up on the outbreak of war in 1914 and was wounded four times. After the Armistice he served for twelve months with the constabulary in Tipperary. With the Palace and Palais de Danse on his hands his responsibilities these days must be considerable. The ballroom, of which Charles Rogers (who used to be a boxer) is the genial floor manager, is a delightful rendezvous, and variety turns are introduced on the floor there. The New Columbians Band is most efficient, and Reg Reynolds, the electrician, must be something of a genius. Rarely have I seen better lighting or effects.

* * *

Three Times Round.

"Niobe," with her well-known musical act at the Chiswick Empire this week, is the wife of Mr. Bert Adams, the popular manager of the Holborn Empire. In addition to the xylophone, she plays the piano, mandolin and banjo. She started at the age of five in a musical act called the Gilby Sisters, opening at the Willesden Hippodrome, and she has now toured the circuit three times.

* * *

Pursued by Earthquakes.

Chatting with Eddie Gray the other evening, he told me that during his recent world tour he always seemed to be missing earthquakes. He had only left Tokio the day before the disastrous earthquake happened there, and similar experiences befel him in the Philippine Islands, New Zealand and Australia. In the latter country he frequently travelled 160 miles a day. He says that Sir Harry Lauder's appearances in Australia were wonderfully successful, and he has seen houses so full that people were on the stage, in the flies and even on the roof. Eddie is at Ilford this week.

* * *

Back To Stage.

Miss Kathleen Vaughan, who is playing "Peter Pan" on tour, is one of our youngest screen stars. She made her first appearance while still at school in "The Christmas Party" at the Birmingham Repertory Theatre. Not many months later she made her bow to London audiences in "Where the Rainbow Ends." She was only fifteen years of age when she was engaged for her first film, "The Face at the Window," and so successful was her performance that she decided to devote her attentions to screen work. "The Prince and the Beggar Maid," "Corinthian Jack," "Pickwick Papers" and "Hornets Nest" are some of her best known films.

Native Girl to Fairy.

After having appeared as the native girl in "White Cargo" on tour, Miss Ellen Pollock is now playing the part of Bluebell in "Bluebell in Fairyland" at the Chelsea Palace. She thinks that her present rôle is a welcome change after Tondeleyo, although the latter is her favourite part. Since starting on what has proved a very successful stage career, Miss Pollock has played a wide variety of parts, gaining most of her experience with the Bernard Shaw Repertory Company. For seven months she toured with Lady Forbes Robertson in South Africa, playing in "The Sign on the Door," "Woman to Woman," and "Paddy the Next Best Thing." She also understudied Violet Vanbrugh in "The Knave of Diamonds" at the Globe Theatre, and Viola Tree in "The Eleventh Commandment" at the Royalty.

* * *

Like Father.

In "Bluebell in Fairyland" Miss Kitty Merson is making her first appearance. She is the daughter of Billy, who is still carrying on successfully at Drury Lane. Kitty is a charming girl of seventeen, an excellent swimmer and tennis player, and known at home as "Fireworks." Billy Merson's son, William Henry, will make his debut early in the New Year—probably at the Palladium. He has musical tastes and has composed several songs.

* * *

Big Theatrical Party.

An important Theatrical Party will take place at the Prince's Galleries on Monday, January 14. Supper at midnight will be followed by a Cabaret Show, which will include some novel surprises. After this will come "The World's Worst Pantomime," a Cinderella burlesque written by Douglas Byng, in which Ernest Thesiger, Billy Leonard and Lance Lister will appear, and by special request, Willie Clarkson, who, by the way, will play the King, and not Cinderella! Margaret Bannerman, Tallulah Bankhead, Heather Thatcher, George Grossmith, Joe Coyne and Leslie Henson are all bringing parties.

* * *

An Energetic Dance.

Josephine Head and Albert Zapp, two of the speciality dancers in "Still Dancing" at the London Pavilion provide a delightful if somewhat alarming dance in that show. They both stand with arms outstretched, when Zapp with one hand and by a sharp jerk pulls his partner right off her feet, and she literally flies through the air to crash against his chest. The thud of the contact is clearly heard all over the auditorium, and one often hears the suggestion that her ribs must be made of steel. Agility and skill are certainly in evidence here, or an accident would result.

* * *

To Be Wed.

Arnold Ridley, who wrote "The Ghost Train," is to be married in February to Miss Hilda Cooke, who comes from the same town, Bath, and is a member of a well-known local family. Arnold Ridley used to be a great Rugger player, and one of his hobbies was the manufacture of boots.

* * *

Seventy Years Clowning.

Whimsical Walker, who leads the troupe of clowns at Olympia this year, has seen over seventy years of the life of the sawdust ring and has travelled all over the world. His wonderful "human" donkey became so famous that Queen Victoria commanded a performance at Windsor. In addition, he has had performing cats in Ireland and a trained fighting cock in Spain.

* * *

A Famous M.D.

Mr. Frank Tours, General Musical Director of Paramount Cinemas, has arrived in London from the States to make the orchestral arrangements for the New Plaza Cinema, and later those for the Paramount Cinemas in Paris and Brussels.

* * *

Who Sold You That?

The touring actor manager sat in his office. It was Tuesday morning and the juvenile lead looked in. He wanted a "sub" of 30/- until "treasury." The A.M. looked at him sorrowfully and said: "Laddie, if I had 30/- on a Tuesday morning, I would put another company on the road."

* * *

Fat in the Fire.

The "Sydney Mirror" of Australia is somewhat annoyed with Sir Harry Lauder. It seems that Sir Harry, who is interested in industrial problems, ventured to address a political meeting "down under" and expressed some rather decided views. The "Sydney Mirror" thereupon called him to task and remarked, amongst other things: "If Sir Harry Lauder makes any more annual farewell visits to this country, we hope he will confine his attentions to being funny. That's what the public pays him to do. It doesn't ask anything else of him." And that's that!

(*Continued from col. 4*).

On Parade.

Children seem to form a half-realistic idea of property animals. For instance, during rehearsals of Mr. Harry Roxbury's "Mother Goose" in Dublin, I, as the Goose, got into the prop to be photographed with the company. Handicapped as I was, it was difficult to get exactly into line with the others to suit the grouping. This was the sort of thing: "Mr. Shanks—back a bit." "Mr. Shanks—a little more to the left, please." "Goose's head a trifle higher," and so on. Before these various instructions were finished, a child of one of the artistes who had been watching the manœuvres in the wings shouted: "Mr. Shanks, get out and let the Goose walk about."

MAKING A BEAST OF MYSELF

BY GUY SHANKS (In an Interview).

Sam Weller said, "I feel safest when I'm on the box." Similarly I feel safest when I'm in my horse skin. Perhaps I've more "horse sense" when I'm inside!

Grown-up's Ulterior Motive.

Times out of number people have asked me about my act, and now, in my turn, *I* should like to ask a question—and answer it myself. Why are parents so anxious to take their children to pantomimes? As an excuse to go themselves, of course. Only in last week's papers I read an article headed "Grown-ups petition for a pantomime"—and that sums up the whole matter.

Making Hay in the Snow.

The traditional home of pantomime is Drury Lane, and for the time being, at any rate, Old Drury has closed her doors to it. Then again, pantomimes have grown fewer in recent years, but as practically all the "hardy annuals" need an animal, performers will continue profitably to make beasts of themselves, and "Shank's Pony" will continue to make hay while the snow falls!

GUY SHANKS.

Summer Pantos.

Panfomimes in this country were not always associated with "cold and frosty mornings," however, for two summers ago Mr. Francis Laidler put on a gorgeous pantomime at Leeds. In Australia they run all the year round, and in Africa we played panto in their summer time, when it was very, very hot. Fourteen minutes in a horse skin, finishing with a quick dance, as we did, gave us quite good enough evidence of the heat.

Head or Tail.

My partner and I are often asked which of us is the front and which the back. A few weeks ago in Douglas, Isle of Man, there was a comedy horse in a revue at an opposition theatre, and we all (the two sets of four legs, as it were) met in a local dairy (!), where such places keep open all day. The front legs of the other horse and I were very old friends, but my partner and his partner had never met before. We introduced them this way: "Mr. Back Legs from the Palace—meet Mr. Front Legs from the Derby Castle."

Unrehearsed Business.

Contrary to some ideas unrehearsed positions frequently get the biggest laughs, especially from the artistes awaiting their cues. There is the case of the two boys playing "elephant" who were not on the best of terms. During their performance words came to blows, and the grotesque contortions of the animal, with the front legs trying to get the better of the back legs, can better be imagined than described.

Getting it in the Neck.

A few years ago, while playing under Mr. Harry Day's management in "Robinson Crusoe" at the Broadway, Deptford, we impersonated a giraffe in an island scene, and in order to get the requisite height we were mounted on stilts, with a long pole in the neck. The monkey was played by Bobbie Burnell, and it was his business to run in and out of the giraffe's legs. On the opening night we tripped over him, causing the pole in the neck to crash to the stage, and it was impossible to get upright again. Eventually both of us had to shuffle off with a kind of sea-lion movement. To my great relief my partner was unhurt, and when we had shed the skin I went in search of the producer to apologise for the accident. He told me, however, that it was a great pity we couldn't do the same thing at every performance, as it was one of the biggest laughs of the show.

The Bald Goose.

Last winter I finished my fourth season in "Mother Goose" at the London Hippodrome under the Wylie-Tate regime. Fred Conquest (undoubtedly the greatest impersonator of the "Goose," who possesses a wonderful prop covered with pure white-bleached feathers) was working with a severe attack of lumbago. One day he had to give in, and he telephoned the stage manager who sent for me. Between us we managed to find a very old and decrepit prop. The moths had been at it, the mice had been at it, and everything else appeared to have been at it—except the property master! It was almost black and had just two feathers to its name. There was no time to waste, however, so I got into this bald, bad bird, and when the band played the dreamy music for the Goose's entrance, instead of the spectacle of Fred, in his beautiful white skin, trotting round the corner of the cottage and crossing the bridge, there was I, enshrined in a terrible travesty of the thing. There was one spontaneous howl from the audience; the band "dried up"; the principals couldn't speak their lines for laughing, and the chorus girls were convulsed. When it came to the pathetic scene with the Dame and the Goose, Mr. Shaun Glenville, instead of playing it in his usual dramatic fashion, took in the situation at a glance and used his ready Irish wit to put over a screaming burlesque. The audience entered into the spirit of the thing and laughed uproariously.

(*Continued at foot of col. 3*).

HAPPY NEW YEAR TO ALL

[*Photo., Paterson.*

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ALSO FEATURING WITH HER TANGO BAND

GREETINGS TO ALL

[Photo. by Hana Studios.

ON THE ROAD.

PLAYS.

ALADDIN.—Dec. 28, Hippo., Southend.
ALADDIN (Parkin). — Dec. 26, O.H., Jersey; Jan. 4, St. Julians, N. Guernsey.
ANDERSON J. GRANT REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCADIANS, THE.—Dec. 28, Hippo., Gloucester; Jan. 4, Empire, Cardiff.
BABES IN THE WOOD.—Dec. 28, T.R., Dewsbury.
BABES IN THE WOOD (Collins).—Dec. 28, T.R., Edinburgh.
BAMBOULA.—Dec. 28, O.H., Scarborough; Jan. 4, O.H., Harrogate.
BLUEBEARD (Jazon and Montgomery). Dec. 28, Hippo., Hulme.
BLUEBELL IN FAIRYLAND.—Dec. 28, Palace, Chelsea.
BOY OF MY HEART.—Dec. 28, Collins's.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—Jan. 4, Hippo., Penarth.
CARL ROSA OPERA.—Dec. 28 and Jan. 4. —O.H., Middlesbrough.
CINDERELLA (Bannister Howard).—Dec. 26, New, Cardiff (season).
CINDERELLA (Broadhead). — Dec. 28, Hippo., Preston.
CINDERELLA.—Dec. 28, Hippo., Huddersfield.
CINDERELLA (G.H.W.).—Dec. 28, Grand, Luton.
CINDERELLA.—Dec. 28, Hippo., Liverpool.
CONLIN, EVELYN, REP. — Pavilion, Northwich.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DICK WHITTINGTON (Ray).—Dec. 28, O.H., Dudley.
DICK WHITTINGTON.—Dec. 28, Empire, York.
DICK WHITTINGTON.—Dec. 28, Met., Bootle.
DIPLOMACY. — Dec. 28, King's, Manchester.
DOBELL, W. L.—Dec. 30, Picture H., Carlow; Jan. 4, Cinema, Otley.
DOWN HILL.—Dec. 28, Empire, Preston.
D'OYLY CARTE (New).—Dec. 28, H.M., Blackpool; Jan. 4, H.M., Carlisle.
D'OYLY CARTE CO.—Dec. 28, Court, Liverpool (season).
FARMER'S WIFE (Birmingham Rep. Co., No. 1).—Dec. 28, Repertory, Birmingham (season).
FARMER'S WIFE (Alderson & Seddon).—Dec. 28, Assembly R., Malvern; Jan. 4, O.H., Kidderminster.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORTY THIEVES (Collins).—Dec. 28, Empire, Newcastle.
GIPSY LOVE.—Dec. 28, Grand, Blackpool.
GREEN GODDESS. — Dec. 28, T.R., Norwich; Jan. 4, Gaiety, Ayr.
GLAZE, WILL.—Royal, Bilston.
GOLDILOCKS AND THREE BEARS.—Dec. 28, T.R., Rochdale.
HAMILTON DEANE.—Dec. 28, Coronation, Ulverston; Jan. 4, St. George's, Kendal.
HAMMERSLEIGH, BERIC.—Dec. 28, Inverness (season).
HER ONLY SON.—Dec. 28, Hippo., Bury.
HOWARD, INEZ, PLAYERS. — Royal, Blyth (season).
HOWARD, LANGLEY.—Col., Radcliffe.
IDEAL REP.—Market Hall, Pontardulais.
JACK & JILL.—Dec. 28, Empire, Swindon.
JACK & JILL.—Dec. 28, T.R., Bury.
JACK AND THE BEANSTALK (Jazon & Montgomery).—Dec. 28, Hippo., Ashton-under-Lyne.
JACK AND THE BEANSTALK (Vernon). —Dec. 28, Palace, Salford.
KATINKA.—Dec. 31, Pleasure Gardens, Folkestone.
KHAKI.—Dec. 28, Tivoli, Aberdeen.
KING AND DAVIE REP.—Plymouth.
LAST WALTZ.—Dec. 28, H.M., Aberdeen.
LILAC TIME.—Dec. 28, Royal, Blackburn.
LITTLE RED RIDING HOOD (Lees).—Dec. 28, Palace, Burnley.
LITTLE RED RIDING HOOD (Kimberley). Dec. 28, Empire, W. Bromwich.
LITTLE RED RIDING HOOD (Phillips).—Dec. 28, T.R., York.
LITTLE RED RIDING HOOD.—Dec. 28, Hippo., Newcastle.
LONDON PLAYERS. — O.H., Jersey (season).
MACDONA PLAYERS (Bernard Shaw Rep).—Regent, London (season).
MACKEY CHALMERS.—Dec. 28, T.R., Crook.
M.A.D. PRODUCTIONS. — Royal, West Bromwich.
MARY HAD A LITTLE LAMB (Norris and Marris).—Dec. 28, Pav., Glasgow.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MONCKTON AND LEWIS REP.—Pavilion, Chorley.
NO, NO, NANETTE.—Dec. 21, T.R., Brighton.
NO, NO, NANETTE (No. 1).—Dec. 28 and Jan. 4.—Lyceum, Edinburgh.
NOVELLO, IVOR. — Dec. 28, Empire, Preston.
O'MARA OPERA. — Dec. 28, Marina, Lowestoft; Jan. 4, Grand, Mansfield.
PIP AND MELINDA.—Dec. 28, Cinema, Wednesford.
PEG O' MY HEART.—Dec. 28, O.H., Dunfermline; Jan. 4, Adam Smith H., Kirkcaldy.
PLAYS AND PLAYERS (LEONARD HARRISON).—Royal, Castleford.
QUEEN OF HEARTS.—Dec. 28, Palace, Manchester.
QUO VADIS.—Dec. 28, Lyceum, Ipswich.
RAY AND MAYNE.—Grand, Stockton (season).
RED RIDING HOOD.—Dec. 28, T.R., Halifax.
ROBINSON CRUSOE.—Dec. 28, Hippo., Sheffield.
ROBINSON CRUSOE (Bannister Howard). —Dec. 26, Grand, Croydon (season).
ROBINSON CRUSOE (Forde).—Dec. 28, Met., Glasgow.
ROBINSON CRUSOE.—Dec. 28, T.R., Windsor.
ROBINSON CRUSOE (Lees).—Dec. 28, Empire, York.
ROSE MARIE. — Alhambra, Glasgow (season).
SINBAD.—Dec. 28, O.H., Northampton.
SINBAD (Dalton).—Dec. 28, Palace, Blackburn.
SINBAD THE SAILOR (Jazon & Montgomery).—Dec. 28, Hippo., Salford.
SINBAD THE SAILOR (Le Cren).—Dec. 28, Hippo., Keighley.
SO THIS IS LONDON.—Dec. 28, Gaiety, Ayr.
SLEEPING BEAUTY.—Dec. 28, Palace, Salisbury.
SPRING CLEANING.—Dec. 28, H.M.T., Carlisle; Jan. 4, Palace, Salisbury.
STEVENS, JENNIE.—Winter Gardens, Waterloo.
STUART AND DREW REPERTORY PLAYERS.—Grand, West Hartlepool.
UNCLE TOM'S CABIN.—Dec. 28, Hippo., Rotherhithe.
VAUGHAN BRACKING. — Playhouse, Oswestry.
VENNER, REP.—O.H., Wakefield.
VICKERS AND MEREDITH.—Queen's, Tamworth.

REVUES.

APPLE SAUCE. — Dec. 28, Queen's, Poplar.
BED AND BREAKFAST.—Dec. 28, Palace, Carlisle.
BROKEN BISCUITS.—Dec. 28, Hippo., Rotherham.
BY REQUEST.—Dec. 28, Hippo., Boscombe.
CASEY'S COURT CIRCUS.—Dec. 28, Olympic, Shoreditch; Jan. 4, Empire, Islington.
CHIMES.—Dec. 28, Empire, Finsbury Park; Jan. 4, Empire, Stratford.
CHUCKLES.—Dec. 21, Alhambra, Stirling.
COCK-A-DOODLE-OO.—Dec. 28, Empire, Kingston.
COLOURED LIGHTS.—Dec. 28, Palace, Hammersmith.
CRANKY.—Dec. 28, Alhambra, Devonport.
DESIGNS.—Dec. 28, South Shields; Jan. 4, Empire, Sheffield.
DOLE INCREASED.—Dec. 28, Osborne, Manchester.
DOUBLE SCOTCH.—Dec. 28, T.R., North Shields.
FAGS.—Dec. 28, Empire, Hackney.
FELLOW WORKERS.—Dec. 28, Hippo., Coventry.
FOLIES BERGERE REVUE.—Dec. 28, Empire, Leeds.
FOLLIES OF THE DAY.—Dec. 28, Empire, Swansea.
FORMBY SEEING LIFE. — Dec. 28, Empire, W. Hartlepool.
FUN ON AN OCEAN LINER.—Jan. 4, Tivoli, Aberdeen.
GOLDEN WEST.—Dec. 28, H.M., Walsall. Jan. 4, Empire, Burnley.
GOOD SPIRITS.—Dec. 28, Palace, Maidstone.
GOODY TWO SHOES.—Dec. 28, T.R., Nottingham.
GRUMBLES.—Dec. 28, T.R., Darwen; Jan. 4, O.H., Londonderry.
HEADLIGHTS.—Dec. 28, Empire, Sunderland.
HIGH LIFE.—Dec. 28, Palace, Camberwell.
JAZZ ROUND UP.—Dec. 28, Empire, Stratford; Jan. 4, Empire, Finsbury Park.
LET IT RAIN.—Dec. 28, Hippo., Poplar.
LONDON REVUE. — Dec. 28, Hippo., Willesden.
LOVE, LIFE & LAUGHTER.—Dec. 28, Empire, Gateshead.
MAGICAL MOMENTS.—Dec. 28, Hippo., Portsmouth.
MAGNETS.—Jan. 4, Palace, Southampton.
MAKING MONEY.—Dec. 21, Palace, Maidstone.
ME AND MY GAL.—Dec. 28, Hippo., Yarmouth.
MELODY BOX.—Dec. 28, Empire, Sheffield.
MONEY-MAKERS.—Dec. 28, Southampton.
MOTTOES.—Dec. 28, Grand, Hanley.
MR. TOWER.—Dec. 28, Hippo., Ipswich.
NELLY DEAN.—Dec. 28, Empire, Wood Green; Jan. 4, Empire, Hackney.
NEW SPLINTERS.—Dec. 28, Grimsby; Jan. 4, Hull.
NIGHT-LIGHTS.—Dec. 28, Palace, East Ham; Jan. 4, Metropolitan, W.
NIPS.—Dec. 28, Palace, Ebbw Vale; Jan. 4, T.R., Pontypool.
NOTIONS.—Dec. 28, Empire, Bristol; Jan. 4, Palace, Plymouth.
OH, OH, DAPHNE.—Dec. 28, T.R., West Bromwich.
ON THE DOLE.—Dec. 28, Empire, Middlesbrough.
ON THE PANEL.—Dec. 28, Hippo., Belfast; Jan. 4, Hippo., Dublin.
ON VELVET.—Dec. 28, Hippo., Wigan.
OUR CABARET.—Dec. 28, Shepherd's Bush.
PARIS NIGHTS.—Dec. 28, Hippo., Aldershot.
PARISH RELIEF.—Dec. 28, Palace, Huddersfield.
PAY DAY.—Dec. 28, Palace, Bradford.
PEPPER BOX.—Dec. 28, Palace, Oldham; Jan. 4, Palace, Blackpool.
PLEDGES.—Dec. 28, Empire, Islington.
P'S AND Q'S.—Dec. 28, King's, Southsea; Jan. 4, Hippo., Manchester.
PUNCH AND JUDY SHOW.—Dec. 28, Empire, Nottingham; Jan. 4, Palace, Blackburn.
PUZZLES OF 1925.—Dec. 28, Theatre, Paisley.
RACK AND RUIN.—Dec. 28, Grand, Clapham.
RAT-A-TAT.—Dec. 28, Empire, New Cross.
REAL STUFF.—Dec. 28, Spa, Bridlington; Jan. 4, Royal, Grantham.
RECORDS.—Dec. 28, Palace, Hull; Jan. 4, Empire, Edinburgh.
RED HOT.—Dec. 28, Hippo., Huddersfield; Jan. 4, Hippo., Birkenhead.
REVELATIONS.—Dec. 28, South London; Jan. 4, Hippo., Norwich.
ROUND THE CLOCK.—Dec. 28, Hippo., Warrington.
ROUND THE TOWN.—Dec. 28, New, Northampton.
SAILORS DON'T CARE.—Dec. 28, Empire, Kilburn.
SAMMY IN CORSICA.—Dec. 28, Empress, Brixton.
SAUCY SUE.—Dec. 28, Empire, Newport.
SAY WHEN.—Dec. 28, Grand, Falkirk.
SCANDALS OF 1925.—Dec. 28, Norwich.
SCOTCH AND POLLY.—Dec. 28, Pav., Ayr.
SCOTCH BROTH.—Dec. 28, Queen's Park, Manchester; Jan. 4, Hippo., Hulme.
SERGEANT PERCY.—Dec. 28, Empire, Motherwell; Jan. 4, T.R., North Shields.
SHEPHARD'S PIE.—Dec. 28, Empire, Hackney; Jan. 4, New, Northampton.
SIDE SHOW.—Dec. 28, Palace, Halifax.
SITUATIONS.—Dec. 28, Hippo., Stockport; Jan. 4, Palace, Bradford.
SIGN ON.—Dec. 28, Palace, Southampton.
SLEEPING BEAUTY.—Dec. 28, Empire, Liverpool.
SNACKS.—Dec. 28, Jubilee H., Weymouth.
SOME SHOW.—Dec. 21, Hippo., Ashton.
SOMETHING NEW.—Dec. 28 and Jan. 4, Tivoli, Dublin.
SOUVENIRS of 1925.—Dec. 28, Palace, Reading.
SPECIAL EDITION.—Dec. 28, Phœnix, Sheffield.
STAGE STRUCK.—Dec. 28, Hippo., Leeds.
THAT'S THAT.—Dec. 28, Alhambra, Bradford.
THIS WAY, PLEASE.—Dec. 28, Alex., Pontefract; Jan. 4, T.R., Castleford.
TIDDLY WINKS.—Dec. 21, Alhambra, Devonport.
TONICS.—Dec. 28, Walham Green.
TOP HOLE.—Dec. 28, Hippo., Manchester.
WAKE UP.—Dec. 28, Empire, Croydon; Jan. 4, Hippo., Poplar.
WHIRL OF THE WORLD.—Dec. 28, Hippo., Wolverhampton.
ZIP.—Dec. 28, Empire, Ardwick; Jan. 4, Hippo., Wigan.

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"RED RIDING HOOD,"

At Oldham.

A well-produced pantomime is the one presented at the Colosseum, Oldham, by Bert Loman, and he is to be congratulated on the excellence of the presentation. A strong, well-balanced company of artistes are responsible for the success, and the pantomime has been heartily enjoyed. Rance Argent is a dainty heroine and acts well, her numbers "The Dancing Lesson" and "When I Hear that Song at Twilight" gain her much applause. Grace Collins as Boy Blue is a dashing hero, and acts cleverly. Her "Singing My Way Round the World" and "We're All Jolly Good Fellows" are capitally rendered, and she also has a share in a duet with Pinkie Olwyn, who as Bo Peep scores with "Virginia" and "She Showed Him This" and the duet mentioned, "I Never Knew How Much I Loved You." Dorothy Penny has a splendid voice, and as Fairy Sunbeam she uses it with telling effect in the ballad "Sometime." Peggy Vittoria, a Jill, introduces some smart work when she appears on the globe, and is a capital dancer, and Maisie Robson does well as Jack. Carrie Cole makes a perfect Dame. Briskit and Eddie Foley a capital Baron Graball. Barry Barnes causes hearty laughter as Simple Simon, and his song, "I'm Not Supposed to be all there," is excellent. Len Martin as Jimmy Green introduces "I'm an Airman" with success, and Bert Draper is excellent as the Wolf. The chorus sing and dance excellently. Specialities are introduced by the Four K Foleys, Six Spotlights acrobatic dancers, Mdm. Richardson's Seven Lasses, and Dorothy Penny. The comedy throughout is capital. The scenes are eight in number, Boy Blue's Palace being a fine one. In the Woods (Autumn and Winter), are beautiful pictures and the Village of Maybee is very pretty. The ballets and ensembles have been arranged by Mdlle. Leila D'Flora, and Mr. J. Meiros Miller is musical director.

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"THE GENTLEMAN DANCING MASTER,"

Revived by The Phœnix.

In the production of "The Gentleman Dancing Master" on Sunday night, the 20th, at the Regent Theatre, the Phœnix replaced Wycherley's own prologue and epilogue by some exceedingly witty lines by Mr. Ivor Brown, the author of that full-blooded burlesque of the Elizabethan and Restoration drama that was performed by the Critics at the Theatrical Garden Party. Wycherley himself was never a nimble hand at introducing his plays to an audience, and Mr. Brown's prologue, which was spoken with perfect point by Miss Isabel Jeans, gently and aptly pulled the legs of the members of the Phœnix.

When he was seventy, Wycherley claimed that he wrote "The Gentleman Dancing Master" at the age of twenty-one, but this is generally held to be an old man's vanity. In the four-volume edition of the works that was edited by Mr. Montague Summers last year, the play is placed second to "Love in a Wood," which from internal evidence is probably its place in the four comedies he wrote. It is a great deal less offensive to modern ears than the two later comedies, and, for the most part, is a somewhat laboured, although very ingenious, treatment of a play by Calderon. One is apt to get wearied by the farcical intrigues of Hippolita, the fourteen-year-old daughter of the Spanish merchant, and the young gallant Gerard, who becomes her dancing master in order to deceive her guardian. Scenes are repeated almost word for word, and none was taken with sufficient pace on Sunday night, because some of the members of the company were not sure of their lines.

No complaint on this score, however, could be laid against Miss Vera Lennox, whose Hippolita was the outstanding performance of the evening. Rarely have we seen such dissembling, knowing innocence so amusingly displayed on the stage. This young actress, throughout the play, acted with the wittiest appreciation of Wycherley's farcical intrigues, and she, more than anyone else in the cast, steered the note of comedy through the later somewhat tiresome repetitions. Mr. Rupert Bruce was amusing as the "Frenchified" fop (a familiar figure in these plays), and Mr. George Zucco, beautifully moustachio'd, gave an air and a flourish to the Spanish gentleman. Miss Eileen Beldon's pert maid was also well in the picture. Mr. Oliver Johnston acted well enough as Gerard, but he failed to give the character the flair of a gallant of the Restoration. Miss Mary Robson and Miss Cherry Hardy, as two "common women of the town," acted with great spirit in their one scene (which was certainly dragged in to please the groundlings), and Miss Violet Gould did well as Mrs. Caution, Hippolita's "precise" ogre of a guardian.

The Birmingham University Dramatic Society has chosen for its annual play this session "Salma," by L. Cranmer-Byng. This will be presented at the Midland Institute Theatre throughout the first week of March. "Salma" is a romantic play set in old-world Portugal. It is entirely new to the stage, and Mr. Stuart Vinden, the producer, is working in close co-operation with the author. Picturesque scenery and costumes have been designed by Mr. Alec Shanks, who was responsible for the settings of "Boris Godunov" last year. The musical director is Professor Granville Bantock, who has written special incidental music. This will be played by the University Orchestra, under the conductorship of Mr. Adrian Boult.

THE GATE THEATRE SALON.

A Triple Bill.

An interesting triple bill comprises the programme presented by the adventuresome little "warehouse" theatre on Monday evening of last week. Hitherto their choice of plays, albeit of much interest to the student of drama, has erred a trifle on the gloomy side: and it was a welcome idea to follow their last production—Strindberg's "Dance of Death"—with a somewhat lighter entertainment consisting of "A Wedding Morning" by A. Schnitzler, Alfred de Musset's "proverb," "A Door must be either open or shut," and some scenes from the Coventry Mystery. The Anatol Dialogues, of which "The Wedding Morning" is one, are delightfully fresh and witty little playlets, and the one chosen by the Gate Theatre was quite one of the best for the occasion. Anatol, it will be remembered, is a young Viennese flaneur with a penchant for irresponsible little liaisons, seized at random and abandoned as lightly. In this episode he realises with a sudden foreboding chill that a definite tie is upon him: he is to be married this very morning, and his gay youth stretches mockingly behind him. The step seems the more serious because of the previous night, when, speeding his departing bachelordom in a blaze of glory, he had met with an old love—one Lona—and brought her home to his flat. The problem of dismissing Lona before setting off to his own wedding forms the gist of the episode, and very amusing it is.

It was difficult, however, to picture Miss Molly Veness and Mr. Peter Godfrey in such parts as Lona and Anatol. They both acted with much verve and lightness of touch, but somehow their English physique and personality refused to be easily discarded. There was a touch of the real Schnitzler in Mr. Harold B. Meade's conception of Max, who it will be remembered is a cynical "chorus" to Anatol throughout the episodes.

De Musset's delicious trifle "A Door must be either open or shut," (noticed recently in an amateur production), which is merely a conversation between a Marquise and her lover, the Count, was beautifully done by Miss Caroline Keith and Mr. Harold B. Meade. Indeed it is difficult to imagine that De Musset's exquisite words could have been spoken with more point. Miss Keith's Marquise breathed an air of old-world fragrance and delicate manners, and the Count of Mr. Meade was charmingly in the picture.

The programme was rounded off most appropriately by scenes from the Coventry Nativity Play, arranged and produced by Miss Molly Veness. These were admirably represented, with dignity and a real touch of beauty. The settings were simple and adequately suggested, and the curiously naive speeches were uttered with a reverent appreciation that was most telling.

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—Tempest, Act II., Scene II

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The Four Voyces.

Messrs. Fredericks are lucky in having had the general manager, Mr. Fred Fredericks, and Mr. Percy Ford, the acting manager, to write their annual pantomimes for many years past. The collaborators have excelled themselves this year in "Aladdin." It is produced by Mr. Fred Fredericks in a most lavish style. The narrative of the story is plainly told, and the music, selected and arranged by Mr. George W. Richards, is tuneful. The comedy also is of the best. Mr. Charles Paton, as the Widow Twankey, secured a full share of the applause which was generously accorded all round. His "get-ups" evoked roars of laughter. He had two good songs in "I Know That Someone Loves Me" and "I'm Very Fond of My Old Man." Miss Teddie Butt is both brilliant and charming as Aladdin, and sang with animation and grace, "Alabamy Bound" and "On Monaher Kelly's Doorstep." She had a delightful number, too, with Miss Kathleen Stack, a most attractive Princess, in "Bouquet." Miss Stack had a winsome single item in "Babette," which she sang admirably. Mr. Frank Varney was a very popular figure as the Magician, and sang "Thermogene" and "I've Never Wronged an Onion," while he joined Miss Butt in "Boxing." Miss Hilda Marcelle was delightful as the Spirit of life, and created a furore with her item, "Bagdad," while Miss Mabs Grae as Pekoe, with a delightful presence throughout, showed much ability in a song towards the close, entitled "This Time Next Year." Mr. Bryn Gwyn acted the part of the Emperor in stately fashion, and his singing of "Rolling" and "Araby" were two of the delights of the rich musical fare provided. The song side is further augmented by The Four Voyces, a finely-blended quartet, who sang "Down on Yon Summer Dale," "Farmer Hay," and an amusing parody on "Comin' Thro' the Rye." Mr. Ben Watts was well cast for the part of the Grand Vizier, and Miss Ivy Wensley was a pert yet attractive Cheekee. Messrs. Len Ward and Billie Custis were a good comedy pair as Bhobee and Peelah; and Mr. Leslie Dale did his part extremely well as Washee-Washee. Miss Phyllis Anderson, as the Slave of the Ring, was most attractive and acted prettily; and Mr. George Richardson was an alert figure as the Geni of the Lamp. Special mention among the specialities must be made of Mazden's Electrical Shadowland Phantasy. This was one of the most popular features of the entertainment, extracting cries of wonderment as well as merriment. The speciality dances of Maxted and Groom, supported by the Sixteen Cecile Girls, were a delight in gracefulness and agility, and were heartily applauded. As to the general singing, the chorus was of a high standard. The scenery and effects were on a lavish scale, and the presentation of the last gorgeous scene, "The Gardens of Aladdin's Palace," was a fitting climax.

"ROBINSON CRUSOE"

At Grand, Croydon.

Mr. J. Bannister Howard's reputation as a pantomime producer in Croydon is so firmly established that it was not surprising to find overflowing houses at both performances on Boxing Day, when "Robinson Crusoe" commenced its run at the Grand Theatre. Apart, however, from the foregoing fact, the present production will undoubtedly equal, if not excel, Mr. Howard's previous pantos by its own merits, and, judging by the tumultuous plaudits of the huge audiences at the commencement, its success is already assured. The book has been excellently written by Mr. F. W. Bowyer, and contains all the elements of a good pantomime—heaps of wholesome fun and melody and a number of clever novelties.

There are twelve scenes, each of which have been skilfully and picturesquely carried out. They cover a wide range, from the Port of Hull to the Sultan's Palace on an island in the East, this last being particularly beautiful, as also is the Nymphs' Garden Under the Sea. The ballet is exceptionally fine and is performed by Miss Euphan Maclaren's troupe of dancers. The chorus is strong and well balanced and the costumes most pleasing. There is a most efficient orchestra, under the able leadership of Mr. J. M. Johnson, who is also responsible for the selection and composition of the music. Mr. Johnson has chosen both classical and popular items to harmonise with the various scenes, and deserves the warmest praise.

Of the cast, Miss Renee Sutton, as Robinson Crusoe, makes an admirable hero. She is dashing and vivacious, a sprightly dancer, and renders her songs with plenty of spirit, scoring with "Susie," "Seminola," and in "Sweet Seventeen"—a duet with Polly. Miss Renee Le Fre is Polly Hopkins, sweetheart to Robinson, and is very happily cast in the part. An excellent dancer and singer, Miss Le Fre engages the audience at once. Her numbers are sung with charming ease and are much appreciated. They include "Ukulele Lady" and "The Toy Drum Major." In the last-named she is effectively assisted by a chorus of drums, and is loudly acclaimed. Her cabaret act with Eric Le Fre is one of the best specialities in the pantomime. Mr. Eric Le Fre, as Will Atkins, the bold, bad pirate, is responsible for a large part of the comedy, and his efforts are well received. He works hard throughout the show. A good dancer, he shares honours with Miss Le Fre in the cabaret act. He also scores heavily with his song, "I'm An Airman." Montague Biggs is a portly Mrs. Crusoe; he contributes largely to the fun of the evening. His song, "Chicken," is a real success, and is taken up by the audience with great gusto.

Messrs. Leonard and Noel, captain and mate respectively of the "Saucy Sally," greatly amuse with their clever knockabout act, combined with some excellent jugglery; and of special interest to the juvenile section of the audience is the equine performance of Max and Morris and Nanette, the dancing proclivities of the latter evoking roars of laughter.

The Monkey of Harry Seymour is an extremely good piece of work, his daring rope act keeping everyone breathless; his agility in climbing is wonderful. Cyril Bright is splendid as Friday, and Thomas Dixon, as Davy Jones, is terrifying to all, but is frustrated by the Fairy Queen, finely played in exquisite apparel by Dorothy Drover, who is also Coraline, another fairy later on. Eileen Grey is a dapper Bob Halyard, of the "Saucy Sally," and Ivor Daves is an imposing Sultan of Morocco. Fred Carr's electric chickens give great pleasure, especially to the youngsters. Some excellent dancing is given by Miss Christine Rosslyn. She is charming, dainty and graceful, and is the recipient of much well-deserved applause.

The Four Welsh Harmony Maids, assisted by Ivor Daves and Renee Daves, sing in good style and contribute towards the success. The stage management is in the capable hands of Jack H. Vyvyan and J. R. Rogers, and leaves nothing to be desired.

"DICK WHITTINGTON"

At The Grand, Fulham.

PROLOGUE:
Father Christmas ..... Philip Noel
The Nurse ..... Julie Bransgrove
The Child ..... Rita May

IMMORTALS:
Angelus ..... Dorothy Elsie
Rodentus ..... Edwin Bennett

MORTALS:
Dick Whittington ..... Christine Roy
Josephine ..... Rowland Hill
Alice Fitzwarren ..... Queenie Pickford
Idle Jack ..... Teddy Hill
The Captain ..... Peter McSweeney
The Mate ..... Sidney Bray
Marjorie ..... Evelyn Kell
Captain Bowsprit ..... Ronnie Howard
The Cook's only worry ..... Master David Weir
Alderman Fitzwarren ... Edwin Fraser
Thomas ..... Chris Rapier
The Rat ..... May Rapier
The Emperor of Morocco ..... Lawrence Hepworth
The Princess of Morocco ..... Kathleen Procter
Principal Dancers ..... Julie Bransgrove & Isabelle Binda

A tribute of praise for the most artistic decorative and careful structural alterations must first be paid to the new management of this well-known house. The theatre certainly looked spick-and-span on its re-opening on Boxing Day.

No more auspicious start under a new régime could be made than the really splendid "annual" submitted on Boxing Day. The services of Mr. Sydney Bransgrove had been secured as producer, and his firm placed on the Fulham boards a four-hour show that vastly pleased both young and old. Furthermore, George W. Richards and Bertram Philips (most accomplished of musicians) have succeeded in placing all the popular and tuneful numbers in the score. With book by Fred Fredericks and Ernest Ford, a capable corps de ballet and chorus of handsome girls, some well-trained children and several clever comedians and comediennes, no wonder the enthusiasm was great.

The pantomime is staged in ten magnificent scenes, and keeps closely to the story. Miss Christine Roy made an ideal and dashing Dick. Both in song and dance, Miss Roy was in the picture. Her songs all got home; perhaps most successful were "If You Knew Susie" and "Ukulele Lady," accompanied on the mandolin by that clever boy-actor, Master David Weir. Miss Queenie Pickford made an engaging and dainty principal girl. As Alice, she sang very sweetly "When You and I Were Seventeen," and a duet with Dick, "I Love You." The panto. is rich in comedians; the humour of Mr. Rowland Hill (the famous Dame) kept the house highly amused. He got well home with a ditty descriptive of his never wronging an onion! Idle Jack, too, found in Mr. Teddy Hill a comedian of resourcefulness, and his broad Lancashire accent hugely appealed to patrons. His best number was "Are You? Yes, I Yam."

Peter McSweeney and Sidney Bray's novel business, and especially their smart cross-talk, caught on well. "Hay, Hay, Farmer Gray," and their admirable rendering of excerpts from operas proved irresistible. Master David Weir, billed as the "Cook's Only Worry," in addition to his high spirits and smart business as a page boy, excellently sang "I Love a Toffee Apple" (attired as a college youth), and, in association with the principal boy, "Someone Loves Me." The Cat of Chris. Rapier was a pure joy from start to finish. His eccentric dance with a ball and hoop made the little ones shriek with delight, only accentuated when Pussy ran around circle and balcony. Miss Evelyn Kell was a captivating Marjorie, Miss Dorothy Elsie a radiant Angelus, and Mr. Edwin Bennett a formidable Rodentus. Both Mr. Lawrence Hepworth and Miss Kathleen Procter made handsome figures as the Emperor and Princess of Morocco.

Some delightful dances came from Miss Julie Bransgrove; especially noteworthy was this clever artist in the "Chimes" ballet. Miss Isabelle Binda's amazing Eastern dance also was a clever performance. No praise is too great for the excellent work done by Vera Todd in training the local children.

The scenery was very attractive, the sets of Highgate Hill, the Market Place, Morocco, and the Emperor's Palace calling for special praise.

"MOTHER GOOSE"

At Woolwich.

Mr. F. R. Suttler presented (by arrangement with Mr. Fred W. Warden and Mr. Karl F. Hooper) his seventeenth annual pantomime, "Mother Goose," at the Royal Artillery Theatre, Woolwich, on Boxing Day, and a very successful production it proved to be. The book, written by Mr. I. Royal, and music by Mr. S. P. Swanton, and Mr. William E. Pethers, is well above the average, the book containing a number of witty lines, and the music proving tuneful and melodious throughout. Scenery and costumes are artistic, and many of the beautiful stage pictures were received with acclamation by the crowded audiences.

Miss Nita Croft is Colin, principal boy, and a better it would be difficult to find. She has a pretty face and figure, and sings delightfully, particularly "Why don't my dreams come true," into which she infuses a wealth of artistry. Her "Susie" number and "This time next year" are also big successes, and she acts cleverly. The duet, "When we were Seventeen," she sings with Miss Lilian Low, who plays Jill, the village belle. Mr. Chas. Harrison causes roars of laughter when he makes his first appearance, as the dame, with a pair of wireless headphones, and his "Mother Goose" is a capital study. His song, "Girls of the Old Brigade" is well put over. Mr. Billy Fern as Jack is always well in the picture, in the comedy line. He is a genuine humorist, and scores heavily with his "Yodelling" number. He also has a fine duet, "Oh! how I've waited for you," with Happy Lilian Lee, who, as Gretchen, is one of the successes of the show. She has a captivating style, and is loudly applauded for her Dutch song and dance speciality. Mr. Chas. W. Anson, as well as successfully undertaking the part of the Major, is the capable stage manager, and Miss Eunice Mann looks well as Count Spendit, and sings in fine style "Save your sorrow." Mr. Arthur Breton deserves praise for his "Fairy Goose," a capital piece of work, that pleased the children greatly. Mr. Ernest Ball is very good as the villain, "Discontent," and a charming Fairy Queen is Miss Janette Maitland. Mr. J. S. Owen completes the excellent cast as King Goose. Bert Hughes and Co.'s original comedy sporting act, featuring Basket Ball on Cycles, is a novel speciality that proved greatly to the liking of the audience. It is both clever and funny. Joan McGriffin's Eight "Blossoms," an octette of pretty dancing maids, in some delightful terpsichorean efforts, and a first-class chorus also contribute to the success.

"PUSS IN BOOTS"

At Richmond.

On Boxing Day, the Burlesque Productions successfully inaugurated Mr. George Wayne's fourth annual pantomime, "Puss in Boots," at the Richmond Hippodrome. It is a merry and melodious version of the popular story, and afforded great delight from its beginning outside the picturesque old mill to the grand palace, where fond hearts are united and everything ended happily in a blaze of colour. Puss himself is a particularly likeable feline. Not only does he transform his poor master into the Marquis of Carabas and subsequently win for him a fortune and the fair Princess, but this Puss also performs all sorts of valiant feats on the tight wire. When, at interval time, he makes his appearance in the auditorium, the children cluster round him eagerly, and he is quite the success of the show.

Full justice is done to this bright little pantomime, both histrionically and vocally, by a very capable cast. The hero, Rudolph, is played in dashing fashion by Miss Billie Dixon, who has several successful songs, including "Oh! Boy, What a Girl!" to her credit. No less satisfactory is Miss Eileen Merry as Princess Rosalie. Her songs include "Why Don't My Dreams Come True?" and "I'm Coming Home." Two other good-looking young ladies who render a very good account of themselves are Miss Nellie Vickers, as Allan, and Miss Dossie Clare, as Marjorie. The latter's sprightly dancing was one of the most applauded items in the production. Mention must also be made of a strongly vocal Fairy Queen in the person of Miss Clarice Howard. That melodious ballad, "Arise, O Sun," received a splendid rendering at her hands.

The humorous department is equally well served. The Queen, as depicted by Mr. Tommy Davis, is a fine ripe study, evoking laughter at every utterance. As her royal consort, the King of Nowhere, Mr. Joe Archer is also well in the picture, and their duet, "Yum-Tum-Tum," found many in the audience eager to take the chorus up. Shan and Lubert are productive of much amusement for their many little quaint stunts as the wicked brothers, and the wicked Ogre is played in resonant style by Mr. E. Norris. Remains the valiant wire-walking Puss before mentioned. Mr. W. J. Harvie is the actor responsible for this clever portrayal of a cat. The chorus and orchestra are under the direction of Mr. Cecil Montague, whilst the ensemble dancing is neatly performed by V. Jere Hazel's troupe. The authors of the book are Messrs Frank Dix and George Wayne.

"JACK AND THE BEANSTALK"

At Bath.

The management of the Royal have this year arranged with Randolph Sutton to stage his pantomime, "Jack and the Beanstalk," which, from the reception it received from two crowded audiences on Boxing Day, is likely to repeat the success it achieved at Plymouth during its run there last Christmas. The music arranged by Dudley Powell includes many of the song successes of the day, and the dresses by Emdie Ethel are a delight to the eye. Jean Andrews makes an admirable principal boy, and is a vocalist far above the average. Dorothy Rose is also a favourite as the heroine. There is plenty of comedy, headed by a local favourite in Frank Leigh, who throughout kept the fun moving. Arthur Carlton ably assists him as the Dame. Hyde and Cody work hard, and their burlesque dancing turn is well received. The speciality dancing by the Natley Sisters is executed in an easy and graceful manner. Madame Esme's Ten Pynkies add greatly to the gaiety of the general ensemble. Others who assist to make the production very enjoyable are Edythe Bernard, who sings admirably as the Fairy Queen, Sylvester Stuart as the Baron, and Jack Haddleton as the Giant. Les Videos enact their well-known skating act amidst applause.

"PUNCH COUNTS TEN."

At Glasgow.

At the Lyric Theatre, Glasgow, on Tuesday, December 22, a new fairy play, "suited for children between the ages of nine and ninety," was performed for the first time. This production is the Christmas and New Year holiday attraction of the Scottish National Players, and will be presented at a series of matinees extending till January 2. The author, Mr. Robert Rain, is already favourably known here through his play "James I. of Scotland," produced under the same auspices in March last. In this fantasy, however, he is seen in a new light, and reveals talent of quite a different kind, and with the aid of Mr. J. Deaville Turner's music, and the dances arranged by Miss Constance M. Herbert, he has succeeded in providing an excellent entertainment for the festive season. The play is in ten scenes, and opens with Alice and Billy, two Glasgow twins, reading fairy tales in their nursery. Soon they fall asleep and dream, and it is this dream that is the play. Presently Punch, Judy and Joey appear, and being pursued by the detectives, Sherlock Holmes, Sexton Blake and Dixon Hawke, Punch counts the mystic ten—a sort of open sesame—and the whole party, including Miss Keene, a spinster, Ginger, a messenger boy, and Bailie McAdam, a Glasgow magistrate, are whisked away among American Indians. But being still followed by the detective trio, a further flight is made to Bagdad, and after thrilling adventures there, they are glad to be spirited back to Scotland, where Punch stands his trial, and a ghostly pageant of Stuart Kings is witnessed at Holyrood. The last journey brings them back to the nursery again, the story ending when the twins wake up. The production is under the able direction of Mr. Frank D. Clewlow, and among the outstanding members of the company are Mr. G. Paterson Whyte, who makes an admirable Punch, Mr. D. Morland Graham, whose Joey is a very clever study, Mr. Chas. R. M. Brookes, the typical Glasgow Bailie, and Messrs. Moultrie R. Kelsall, George F. Yuill and Ian McPherson as the detectives. The twins, too, are well played by Misses Bertha Waddell and Marie Daeblitz, as also is Miss Keen by Miss Elliot C. Mason, while Mr. Robert C. Watson gives character to the role of Ginger.

"CINDERELLA"

At Hull.

"Cinderella" is the pantomime produced by Mr. William Morton, in conjunction with Fred Clements, at the Grand Theatre, Hull, on Boxing Day, and it hit the bull's-eye of public favour at the first shot.

"Cinderella" might well be styled "Cinderella Up-to-Date," for associated with the age-old theme of the glass slipper are such modern institutions as the tango, ukuleles, and a variety of electrical devices, whilst all that is new in jazz choruses also find a place in the programme.

There is still the pony carriage, the lonely hearth and the ungenerous sisters, still the glass slippers—Russian boots have not yet replaced them—and the ever benevolent fairy Godmother. Rarely, if ever, have Hull Theatre patrons had so wonderful an alliance between colour scheme and gorgeous scenery, music and mirth, dancing and dexterous knockabouts. The producer has taken a new angle, and a very modern one to secure his effects and his mise en scene is prodigal in the devices that he has called to his aid. There are some eleven scenes, and each tableau is an artistic treat and a tribute to the producer. All the most popular songs and choruses of the day have been annexed, and in the book are to be found "The Toy Drum Major," "Tumbledown Dreams," "Ukulele Lady," "When clouds have vanished, and skies are blue," "When you and I were seventeen," and "In Shadowland." "A Musical Salad," given by the Georgian Singers, is already one of the hits of the show.

The artists selected are notable for the fact that not one attempts to score off the other. An ideal Cinderella is Miss Lorna Cherry, who plays her part with conspicuous success, singing her way into the hearts of the audience. Miss Margaret Mackenzie has all the dash and eclat to be expected from Prince Charming. Gifted with a pleasant voice and agreeable stage presence, she is sure to be a favourite ere the run ends.

A pleasant change is the entrusting of the rôle of the Ugly Sisters to Miss May Holder and Miss Belle Austin, who invested their parts with much spontaneous humour.

The premiere danseuse, Eily Gerald, is the very personification of the poetry of motion, and the mirth merchants, headed by Jack Murray as Buttons, caught on immediately. The Baron is successfully portrayed by Fred Clifford. The Vedras are a couple of clever eccentrics. The performance can be written down as a big all-round success.

Leslie Elliott Elated.

A note from Miss Leslie Elliott, the Girl at the Piano, dated Nov. 19th, states that she is enjoying great success in New Zealand, where at the time of writing, she was appearing at the Opera House, Christchurch. A cutting from "The Sun" of Christchurch says that "her vitality is as stimulating as her performance," and refers to her turn as being the "best of a splendid bill" that week. Miss Elliott adds in her letter that "Australia has been equally kind." Congratulations!

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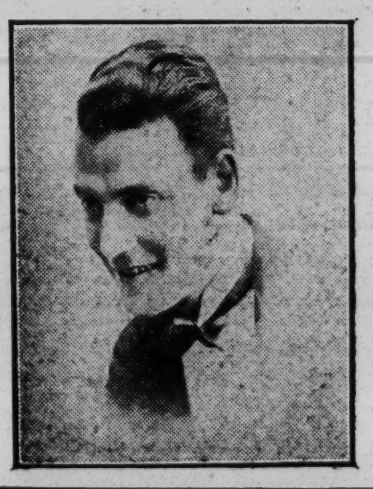

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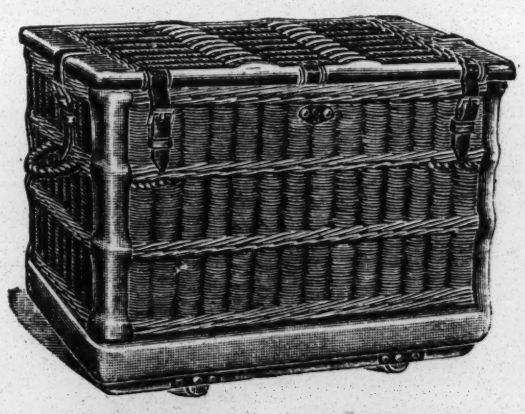

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REGENT THEATRE.
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Rehearsal 12.
Hedges Bros. & Jacobson to appear in and present "NIGHT LIGHTS."

WATFORD PALACE.
Rehearsal 2.30.
E. C. Casey to present "PUSS IN BOOTS."

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MAKING THE CHILDREN LAUGH.

On Not Being Subtle.

By GEORGE JACKLEY.

Subtlety! What a lot is hidden in thy meaning.

It has often been stated in the press that I am not subtle enough. It must therefore be a crime not to be subtle.

My opinion is that it is a jolly sight harder not to be subtle than it is to be subtle.

And by not being subtle you get home much better, particularly in pantomime. Is it not better to be "broad" instead of subtle? When being subtle you must always have a hidden meaning; when broad your meaning is obvious.

There is no need for double-meaning jokes in pantomime. The straighter the better for are we not playing to children and their parents? Never mind the laughs one is said to get from a subtle joke. I would much rather have applause, no matter how faint, for a broad joke.

[Photo., Fielding, Leeds.
GEORGE JACKLEY.

The subtle comedian cannot be broad. Therefore he must misfire very often; whereas the broad comedian does not. The broad comedian gets most of the laughs.

My ambition in life is to make children laugh. They don't want to think things out; they want to seize the joke at once. That is what the broad joke does for them; and the subtle joke does not. Many pantomime artists lose sight of the fact that they are playing to children, not to grown-ups.

Therefore I do not think it is a terrible crime not to be subtle. Always give your audience that which has not within it something that wants thinking out.

If you give a broad joke to the kiddies and they laugh, their parents laugh with them, and thus the show goes well. It is the same with a song.

By the way, I am singing a new song at the Lyceum called "25 and 6d." It is a song that came to me, realising as I do, that children want something simple—something they can understand. It does not want any memorising because the children can count from one to 25 and 6.

This is my twentieth consecutive pantomime, and the sixth at the Lyceum. In the last 12 years I have been with only two firms. Mine is a record for the Lyceum. I believe Dick Henderson runs me second; it is his third consecutive pantomime with the Melville brothers.

Pantomime will never die so long as it is played in the same way, in the same spirit, as the Melville brothers stage it. There should be no revue element introduced, because if it is introduced it kills pantomime. In pantomime comedy must always predominate.

I always look forward to playing in pantomime, no matter how happy I may be in my Norman Lee productions. I look forward to the Melville productions because they leave no stone unturned to do everything that can possibly be done for the artist.

It may be interesting at this juncture to refer to my son Nathan Jackley, junior. He is following in my footsteps, but in Berlin. Nathan went out to Germany with the Jackson troupe of dancers and so successful was he that he was singled out to play parts in a German revue spoken entirely in German. This was at the Grosseschauspielhaus, and now they have engaged him for pantomime in Berlin. He is only 16. Many say he is my double—that I need only send him on the stage and the audience will think, will be sure, he is me. I am living in hopes of his being a "star" in England before long.

And my daughter Georgina. She is also on the stage, and now she is having her voice trained.

PROVINCIAL PANTOMIMES.

"FORTY THIEVES"
At Birmingham.

Much rollicking fun and rich spectacular scenes mark the Birmingham Alexandra Theatre pantomime, "The Forty Thieves." This is not unusual, but good as the "Alec" pantomime stagery has been hitherto, one doubts whether for such delightful kaleidoscopic effects there has been one to equal the present production of Mr. Leon Salberg, the proprietor and manager, whose activities extend to London and the provinces generally. To Mr. David Cochrane, the musical director, must be accorded high praise for designing the wonderful dresses as well as credit for much tuneful and appropriate music. Mr. Reg. Cooper is again responsible for a humorous book with a real story in it, interweaving the action of the pantomime so as to make it part of the plot, and thus maintaining practically a continuous interest. Moreover, Mr. Cooper's success as a scenic artist is self-evident. The performers exhibit fine team work, and thereby make the production go with a swing which spells success. Bagdad Market Place opens the show in a notable way. Dealers, merchants and slaves appear; a donkey and camel with attendants cross the cobbled thoroughfare; and the Caliph enters glowingly attired on a milk-white steed; all is animation and colour. The adventures of Ali Baba introduce one to the Robbers' Cave. Here the costumes are dazzling and produce a brave purple and silver effect. Then the Harem scene is remarkable for a tasteful display of colour blending. Arched roofs span an apple-green and primrose coloured apartment, while the harem ladies are draped in golden, lemon and tangerine tints. The Garden of Ali is another striking scene, highly toned. Quite charming, too, is the final one—the Reception Hall. This is done in silver and light blue, elaborate and at the same time artistically and delicately composed.

The story revolves round Ali Baba and his son Ganem (the principal boy) in their search for wealth; of Ganem's love for Morgiana (the principal girl), a slave of Ali's rich brother Cassim. Of course, the cave provides the required treasure, and incidentally furnishes occasion for some capital "business" by the Brothers Egbert, who are a droll pair acting as lieutenants of the Forty Thieves. The cave is neatly arranged, and attractively lit up like diamonds in a half sombre setting. The burlesque duet of fear sung by Ali and Ganem was excellently done, and the music supplied the effects. Mr. Mark Stone proves a jolly Ali, and possesses a good voice: he has the true comedy touch. Contrasted with him the Caliph of Mr. Jack Conway was a seriously picturesque figure drawn from the East. Ali's wife, in the hands of Mr. George Hirste, was a distinctive dame, very modern and able to step-dance comically and sing a good song, such as that about the onion. As Abdullah, captain of the Thieves, Miss Louie Beckman was superb, both in dress, appearance and manner. She sang agreeably, too. Then the Ganem of Miss Beatrice Allen was a most pleasing study, youthful and eager. Miss Allen sang "Araby" with much sweetness in the Harem scene, wearing a rich cloak of gold and silver blue-green, and a green ostrich feather and silvery crowned hat. In the final cave scene she wore purple trimmed with silver, and carried herself well throughout. Miss Rona Ray again appeared as the principal girl (last year she was Cinderella), and was happily chosen, what with her sweetly innocent and vivacious ways and flowing gowns. "Rose of Samarkand" and "When we are together" were the chief duets shared by these two actresses.

"Sweep your troubles away" and a dream ditty were other quite acceptable songs. In "Friday" and "Can Lloyd George Do It," Mark Stone is in his element, for, like Miss Allen, he can sing a good comic song as well as one of sentiment. Miss Marie Ray as the spirit of gold dances in approved Eastern fashion, and Miss Marjory Clayton gives a harem dance; one would have liked to see more of both. The donkey of Mr. Albert Goodwin was designed on comedy lines, and others undertaking serviceable parts were Mr. J. Stanley Carr as the rich brother, who gave a clever act after the style of the miser in "Les Cloches de Corneville," and Mr. Yves Renaus as the opinionated cobbler. The chorus sings exceptionally well, notably in "Beware" as a robber band effort, and the ensembles are superb, thanks to Mr. Cochrane's able production. A welcome interlude in Ali's garden was the balancing feats—really spectacular and well done in Oriental costume—of the Edn Mustafa Troupe.

"DICK WHITTINGTON"
At Bournemouth.

The initial performances of "Dick Whittington" at the Theatre Royal, Bournemouth, were indicative of a highly successful run. There are no startling departures from the original story, but the book has been so well written that the tale unfolds itself with freshness and charm. The pantomime has been excellently produced by Mr. John MacAndrews, under the direction of Mr. F. Leslie Morton (the author) and Mr. Guyton Heath. The ten scenes are well staged, among the most effective being Aldgate in Ye Olden Time, The Hill Top at Highgate, The Emperor's Palace, and Dick's Entry into London.

The production is fortunate in its cast, the principals striking the true pantomime note. Miss Peggy Walsh makes a splendid Dick, not only looking the character to perfection, but displaying remarkable vocal gifts, and imparting youthful charm to the character. As Alice, Miss Betty Blackburn is also happily cast, and her pleasing singing was well applauded, particularly, her number, "Ukulele." The comedy is in splendid hands, Mr. Cliff Weir as Idle Jack working on clever comedy lines and revealing considerable originality, while Mr. Shaun Desmond as Selina, the cook, was no less successful. Among others contributing to the evening's enjoyment were Mr. Lennie Domer, who was an excellent cat, Miss Faye Bond as the Fairy, the Goodall Brothers in their usual entertaining comedy work, and The Two Martells, in original dance numbers. The remaining characters were in able hands. Among the most popular songs were "Ukulele" as previously mentioned, "On Mother Kelly's Doorstep," "I Do Like My Dear Old Man," "The Moon" and "Hush-a-bye."

"MOTHER HUBBARD"
At Brighton.

A capital attraction is presented at the West Pier Theatre, Brighton, with "Mother Hubbard," which is an excellent combination of pantomime and revue mingled with all the joviality so dear to the heart of children. The nursery rhyme is cleverly stretched out to a wonderful show, and in ringing the changes Old Mother Hubbard is not a woman at all, and the celebrated dog who got "no bone" is not a dog either. The whole performance bristles with ability, the chorus being particularly good, the dancing and singing first-rate, and into the story come numbers of well-known characters of fairy lore who all help to tell it, and the audience is introduced to Titania, Queen of the Fairies, dashing Boy Blue, Margery Daw, Little Miss Muffet all demure, and captivating Simple Simon and numerous others, not forgetting the fearsome green and red monster, with its lurid eyes and terribly gnashing jaws—a veritable pantomime dragon—which is most cleverly manipulated by Mr. Frank Waldo, and is one of the thrills of the pantomime. There are many other things which, however, make up a most diverting whole, and one is the haunted villa, and here the wonderful "dog" displays his good taste by making a distinct "set" at Margery Daw. The scenery leaves nothing to be desired, for it is charming and most effective, and the panto. is remarkably well dressed. Dancing and singing are both first-class assets, and eulogistic mention must be made of Miss Ethel Colyer as Boy Blue, who sings "We're all one of the best" with fine gusto, and the audience fully agreed with her. She is a neat dancer, and wears her immaculate clothes with distinction. Shadowing her are "Four Clipps," who do accomplished acrobatic dance turns to the delectation of everyone. The daintiness of Miss Ellie Waldo as Queen of the Fairies makes her a great favourite. Mr. Tommy Bourne did exceedingly well as Mother Hubbard, Peter Popit, the pawnbroker, is amusingly played by Mr. Duggie Campbell, while Mr. Jack Howard makes a pert and ideal little Puck. Miss Cissie Douglas is an attractive Margery Daw, and Mr. Cecil Downton was Lucky Tim, and Mr. Harry Carr Lucky Jim, who created a lot of fun between them. An excellent collection of popular melodies and songs was introduced, and such numbers as "Seminola," "I know that somebody loves me," "Buy yourself a broom," "Comin' Home," etc., all helped to make the pantomime one of the best ever seen at the Brighton West Pier. Its success was assured from the moment the curtain rang up.

"RED RIDING HOOD"
At Burnley.

At the Palace, Burnley, Harry Lees is presenting a modern version of "Red Riding Hood."

A strong company appears in ten delightful scenes. Heading the company is Mark Denison in the role of Sammy. The title role is taken by Miss Jessie Anderson. Miss Nora Dwyer is an attractive Prince Charming and Harry Seamour very cleverly takes the part of the Wolf; his vocal items are extremely well-rendered. Some smart dancing by the Brothers Stanley and the Desmond Girls are pleasing features of an attractive show.

"ALADDIN"
At Burnley.

Teddy Worth's Panto "Aladdin" opened on Boxing Night at the Victoria, Burnley. Mr. Worth himself takes the leading comedy part of Abanazar in very praiseworthy manner. He is assisted in his merry-making by Jack Harrison and Bairnes and Scotty. Miss Daphne Jay (as Aladdin) Miss Maisie Allen (as the Fairy), and Mr. J. Hawkes, all do excellently and contribute the latest vocal items very successfully. The scenery and dresses are exceptionally good and the dancing of the Gainsboro Girls is of a high standard.

"CINDERELLA"
At Cardiff.

Last Christmas, for the first time for twenty-five years, there was no pantomime in Cardiff, and Mr. Robert Redford has answered the call which then arose by providing the seasonable show this time. By arrangement with Mr. J. Bannister Howard, "Cinderella and the Little Glass Slipper" was produced on Boxing Day, and it was at once found that this pantomime was quite equal to the high standard which has always been associated with the New Theatre. The book and lyrics are by J. Lockyer and Denis Lyndon, and the immortal story has been faithfully adhered to. The scenery, which has been designed and painted by J. Crosbie-Fraser, is very charming and effective. There are three or four outstanding sets, all in excellent style and taste. The first of these is a forest scene in autumn, and is rendered par-

(Continued at foot of next column).

PROFESSIONALS AND PASS-BOOKS.

By Harry Gunn.

If you would remain popular with your brother and sister Variety Artistes nowadays, "Don't ask them *where* they go next week!"

A dangerous subject in these days of empty Date Books and (in many cases) empty *Bank* Books.

It is the survival of the fittest at the moment, the weaker act going to the wall. And not only are the weaker Turns suffering, but there are so few places playing Variety that even the recognised acts are shaken through the sieve so severely, that if they cannot register a 100 per cent. success ten weeks out of twelve they must also fall by the wayside.

To the thrifty artiste this doesn't matter so much. They can sit on the fence and smile.

To the artiste who has earned a good salary, it comes as a rude shock to wake up one morning and find the golden ball has stopped rolling.

In every business in the world you can have a good time when things are going rosy with you. But it is at this particular time that the sacrifices have to be made.

This is the time to peg away while the pegging is good. Wait for the motor-car until you are really able to afford it. Then you can enjoy it and the expense will not not eat your heart out.

[Photo., Dobson, Liverpool.
HARRY GUNN.

Few artistes realise the enormous amount of capital required to enable them to live as well when they are not working as when they are drawing a salary. Work it out and it will astound you!!!

It is a wonderful thing to be able to say, "My man rehearses for me, you know!" Or to have a maid constantly at your elbow, or the car brought round by the chauffeur every morning.

Nothing gives greater pride than to be able to say, for instance: "This is my boy's second year at College."

But it all costs money, and suddenly there comes a blank in the Date Book. Your man still wants his salary, the maid hers; and the chauffeur doesn't believe in working for nothing.

Weeks out occur frequently, or worse still, illness knocks at the door, and doctors' fees have a way of mounting up. After two or three spells of everything going out and nothing coming in, it suddenly seems obvious that to continue that mode of living would require forty or fifty thousand pounds capital.

The wise ones see the red light, cut off the trimmings and come back to earth. The others don't! Enter the money-lender. Exit peace of mind.

To sum up. As your salary increases keep your expenses "As You Were" until you are safe.

Do as the old Army Sergeant said: "Wait for it, d—— you, wait for it."

(Continued from preceding column).

ticularly effective by the introduction of horses, staghounds and deer. The appearance of Prince Charming and Dandini on horseback amongst the huntsmen strikes a most natural effect. Cinderella's kitchen scene which concludes the first part, provides an opportunity for some dances, in a dream of Toyland; a doll dance by Aimée, a dance on roller-skates by Felix, wonderfully impersonated by Edgar Butten, and a pretty dance by toy soldiers, evoke hearty applause. By clever mechanical effects the kitchen is transformed into a fairyland scene, and here a wonderful golden coach, four lovely little ponies, and Cinderella as a beautiful princess, provide a joyous setting. In the ballroom scene which follows the costumes are exceptionally striking, while in the concluding scene, Fairyland again, the background is a fountain which plays many jets, and the whole effect is pretty in the extreme. The dresses in this set are again an outstanding feature, the ballet appearing in pure white costumes.

The principal part is taken by Miss Eve Benson, who is equally as charming as the humble Cinders as the handsome Princess. She is the fortunate possessor of a good soprano voice, and is heard at her best in a fine rendering of the Jewel Song from "Faust." Miss Violet Carmen, with her fine presence is an ideal principal boy. Dandini is very brightly impersonated by Miss Camille Feo, while Miss Evelyn Ray, who is another artist with an excellent voice, is particularly charming as the Fairy Godmother.

The fun is fast and furious, and in this department Messrs. Benet and Lyndon, who appear as the broker's men, are very successful. Their patter is good and their cross-talk is fresh. Another clever couple to cause endless fun are Miss Connie Crichton and Miss Pollie Emery as the Ugly Sisters, these comediennes getting the maximum merriment out of their parts. Mr. Jack Edwin as Baroness de Broke makes up as an excellent panto. dame, and scores heavily in a couple of good songs. As the Baron, Mr. Percy Cahill is to the fore, while Mr. Harold Heath as the sprightly Buttons has opportunities to display his ability as a clever dancer. Laurie Hunter is well placed as a Flunkey.

The principal dancers are Miss Connie Clarke and Miss Dorien Deane, who do some very effective work. Praise is due to Miss Eva Barnes, who has arranged the ballets and dances. The chorus is well trained, and is dressed with artistic taste.

"ROBINSON CRUSOE"
At Hanley.

Right from the raising of the curtain, the success of the pantomime "Robinson Crusoe" was assured. It has a big appeal to the youngsters, and at the same time is amusing to the grown-ups. Ernest A. Widdop, the musical director of the Royal, has provided some excellent music. The outline of the story of "Robinson Crusoe" is well maintained. The first scene is the port of Hull, followed by a storm in the open sea. A dream of the ocean depth is a charming scene. The cannibal island scene is very effective, and Crusoe's hut is similarly pleasing. The final scene, "A Palace of Gold and Silver," is of great brilliance and beauty.

Edie King, in the role of Crusoe, as principal boy, has plenty of dash and vim. Winifred Griffiths, as Grace Darling, is a charming actress with a fine soprano voice. Her best numbers were "Villanelle" and "Love Will Come." Vera Cooke, as Captain Topsail, and Molly Evans, as Nancy Lee, are both splendidly suited. Fred Wolgast is chief comedian, and his Will Atkins is exceedingly good. As Mrs. Crusoe, Alfred Brookes is a great dame comedian. Jack Igo makes every possible point in his part, and Vernon Kingsley, as the Pilot and Cannibal King, is excellent. Harry Zetter, as Man Friday, dances splendidly, and Fred Roy, as Snooky, the Ape, is a fine acrobat. Felix (Himself) is quite a hit with the younger section of the audience. Mdlle. Hengleur's troupe of performing dogs and ponies are well trained. Leopold and Itt, acrobats, introduce a clever novelty. Little Betty Heath is a talented local youngster. The ballet mistress, Miss Cleaver Lee, is to be congratulated. Lewis Leslie (Uncle Lew), the Royal Zanettos, and Victor's Eight Dynamo Girls provide an attractive show. Messrs. Bulmer and the directors are to be congratulated on another success.

"ROBINSON CRUSOE"
At Leeds.

"Robinson Crusoe," presented by Mr. Francis Laidler at the Theatre Royal, Leeds, is an attractive young adventurer, whose many wonderful experiences make a story full of colour and fun, with scenes ranging from a coral grotto to Leeds City Square, faithfully reproduced. It is, in fact, a very enjoyable pantomime in the true Laidler tradition, and Leeds has found it good.

All things are appropriate in pantomime, so that it is quite natural that the Fairy Queen should sing, "When You and I were Seventeen," and Man Friday brings forth sweet music out of jam jars! And if Crusoe himself should sing a couple of "dude" songs and a troupe of children appear as toy soldiers, the balance of the show is restored and a true nautical flavour introduced by the sea-chanties and hidden treasure that bring with them the romance of pirate drama.

Miss Hetty King, as Crusoe, makes an ideal hero, full of dash and youthful ardour, and her work is that of an accomplished artiste. Occasionally she reverts to her usual style, her song, "Tell Her the Old, Old Story" in this vein being particularly well received.

The musical side of the show was on a higher scale than is usually looked for in pantomime, and Mr. George W. Jackson, the musical director, is to be congratulated. A glockenspiel, played "off," and ukuleles, as well as the jam jars already mentioned, lend a delightful touch of novelty. Miss Josie Fearon, as the Fairy Caroline, and Mr. Cormack O'Shane, who doubled the parts of the Cannibal King and Father Neptune, are a couple of excellent vocalists, who have real culture as well as showmanship. As for the dancing, this is largely in the keeping of the Twelve Olympia Girls, a young and attractive troupe, whose "Seminola" number is perhaps the best thing they do. Francis Laidler's Sunbeams, those remarkable kiddies, are here again, and they deserve all the applause they get, especially for their act, "The Toy Drum Major."

Maudie Francis, the principal girl, is petite and vivacious. That she has the gift of humour as well as charm is evinced by her dancing burlesque, in which she is joined by Belle Isobel and Johnson and Bert. The latter couple, who are the Bosun and Mate, are a pair of clever comedians, who can raise enough laughs without having to resort to crude knockabout methods.

Mr. Phillip Williams is indeed a fearsome Captain Atkins. His song, "How can a guinea pig wag his tail when he hasn't got a tail to wag?" is one of the big hits of the pantomime.

Marion Dawson makes Mrs. Crusoe, a domesticated Lancashire lady with very funny ways. Tony Raglan is Man Friday, and the children are sure to love him. Denne Gordon and Belle Gordon as Harry Harkaway and Daisy Dimple are a delightful second boy and girl, their Honolulu duet being particularly appreciated.

On the whole, "Robinson Crusoe" is a triumph of glittering grandeur, tuneful music, clever dancing and genuine humour. What more could a pantomime be?

"THE SLEEPING BEAUTY"
At Liverpool.

A superlative pantomime is being presented at the Liverpool Empire, and the general opinion is that, from a spectacular and artistic point of view, nothing has been seen like it before in the Mersey city. It is produced by the Wylie-Tate Company, the music comes from E. W. Eyre, and the dances and ballets are arranged by Edward Dolly. Dresses, lighting effects, scenery, etc., are almost beyond criticism, while a star cast provides lots of fun.

Among the wonderful pictures presented is one of twenty-four children, in gleaming cuirass and helmet, surmounted by nodding plumes, led in a march by a mere babe. The idea aroused great enthusiasm. Then the magnificent Palace Throne Room, in green and gold, is a sight that impresses the eye very much, especially when the stage is occupied by scores of Oriental costumes. This is followed by a wonderful transformation showing the same place 100 years afterwards in a state of decay, and subsequently we have a splendid Rose Ballet, and, finally, the Silver Gardens, where the chorus goes through military evolutions under changing lights, which are reflected on spangled mail.

Mr. George Robey is principal comedian, and perhaps he has never been seen in better form. As Rudolph the Reckless, he convulses his audience with laughter. Among his supporters in the fun line are Martin Adeson, as the King, Dan Leno, junr., as the Queen, and Arthur Rigby, one of the funniest nurses imaginable.

Miss Marie Blanche is the Prince—and a very handsome one she is—singing and dancing to everyone's enjoyment, and Miss Violet Essex played Princess Beauty with a charm that was delightful to witness and sang artistically. She and Miss Blanche made great successes. Other supporters were Vesta Sylva (a capital Trixie), Liliane Gilbert (Queen of the Fairies), and Mark Turner (Maligna, the witch).

The first presentation of the pantomime went without a hitch, and reflected great credit upon everyone concerned.

"GOODY TWO SHOES"
At Theatre Royal, Nottingham.

Moss Empires have been supremely successful with their Nottingham Theatre Royal production, the second since they took over this famous provincial house. The honours straightaway must be ascribed to Mr. Charles Fountaine, the manager of the house, who has had the responsibility as general manager for the entire production; Mr. Harry Roxbury, the producer, with Cedric Forbes as his able assistant and stage manager; and Mr. Charles Wyndham, L.R.A.M., who has direction of both orchestra and chorus with notably happy results.

"The book," (by E. Byam Wyke) contains just enough story to take the chief characters with easy transition from the village of Bulwellcumcarlton to mid-ocean, in search of the shoes (and incidentally hidden treasure) and on to the Palace with a midnight train episode, and Palais de Danse scene interrupting the journey. Nottingham never had a more dashing principal boy than Miss Marjorie Fulton, who sings and dances with rare vivacity and charm. Queenie Forbes in the title role is properly dainty and demure; Fairy Harmony and Fairy Spite are attractively represented by Miss Margaret Tweedy and Miss Renee Harland; clever Ken Douglas starts off as Tom the postman, but before the final fall of the curtain undergoes many transformations; Uty Rowlands, likewise, as Simon Slyfox, in his turn, plays many parts with uniformly great results in the mirth-making line; Ernest Ludlow, who possesses a very fine voice, was in last year's show as the bad baron; this year he is Sir Sherwood Forester, and in the sea scene he makes very effective use of his chance with "Drake goes West." Billy Doust is a splendid "dame"; Pete Francis helps generally in the comedy work—of which there is much of a far better quality than is customary; Arthur Ballinger as the captain of the ship and little Tommy Toms as "the bosun," achieve the true nautical standards.

Specialities in the accepted pantomime sense are missing, but not missed. In their place are some delightful ballets by Rodney Hudson's Twelve Vanity Girls, the "Royal" Dancing Children and a well-drilled chorus, the ballet mistress, by the way, being Maud Hall. The Frank Rubens Tango Band, under the leadership of Thomas Priddy, appears twice, but if first night indications are not falsified, a considerable extension of their "turn," with Miss Fulton, will be demanded. The introduction of the band, and especially the manner of it is a departure of first-class interest.

Chief of the big sets are the sea scenes—the gallev of the "Nautilus," which occupies the full stage and is made to rock alarmingly when the storm occurs, and the wreck at the bottom of the ocean, which first opens into a bar for shipwrecked sailors (!) and then disappears (beneath the stage) and reveals "the coral cave," ingeniously conceived and with wonderful lighting effects, gorgeously portrayed. Scarcely less notable is the set of "The Midnight Tram" for the opening of the second part, an exact replica of one of the Nottingham Corporation double-deckers, with uniforms to match. The finale is also notable for the restraint of colour in the setting and the perfection of the dresses which, collectively, may be truly described as a symphony of colour.

Nearly all the big song-numbers—and rightly so—fall to Miss Fulton, who appears to be equally at home with all types. They include "Save your sorrow for to-morrow," "I'd like to be the girl you care for" (as a duet with Ken Douglas), "Buy the Ring" (duet with Queenie Forbes), "When my sugar walks down the street" (with tango band accompaniment), "Ukulele Lady," "Why don't my dreams come true," "This time next year," and "In Sunny Havana." Queenie Forbes sings very sweetly "When you and I were seventeen," and "Buy yourself a broom," whilst Margaret Tweedy has the tremendously popular "I love the moon." In lighter vein, "I'm an airman" (sung by Uty Rowlands), "I had a little garden" (sung by Ken Douglas), and "The old Top Hat" (as a quartette), each made a big hit. Of two songs sung by the Dame (Billy Doust), "I've never wronged an onion" and "If you could be my baby," the latter made, perhaps, the bigger appeal.

The pantomime music proper is arranged by A. Douglas Willcox and it plays its part admirably in bringing success to a first-class production.

A Popular Victory and its Celebration.

The Christmas Billiard Handicap at the Victoria Club was won by the Mr. Len Stephen, who received congratulations on all sides. It also became necessary for his great pal, Dave Carter, to redeem a promise made in that connection. It Len won the handicap, Dave had promised to sing him songs all night, and sure enough Dave did—much to the delight of all the Club members, who know a good tenor voice when they hear one. Dave was in fine fettle.

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Principal Comedian in Florrie Forde's Panto.

DOREE THORNE

Principal Boy, "ROBINSON CRUSOE,"
SHAKESPEARE THEATRE, LIVERPOOL.
SEASON'S GREETINGS.

BILLY DOUST

Playing Dame
in
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Theatre Royal
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Dec. 28, THE ALHAMBRA
Jan. 4, SHEPHERD'S BUSH

AGENT; GEORGE BARCLAY

PHIL RALLIS

"SINBAD THE SAILOR"
Theatre Royal
BRISTOL

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SONGS AND SINGERS.

B. Feldman and Co.

Although Christmas is officially over, King Pantomime is just getting into his stride, and those wise panto folk who took our advice, and Feldmanised, are now reaping the benefit. Following on the enormous success of the firm's winners in the first Scottish pantomimes, the grand opening on Boxing Day found the immense army of Feldmanists marching on to even greater triumphs than have been the case in the past. From all parts of the country the House of Hits is in receipt of reports which speak in glowing terms of such great stormers as "Seminola," "Buy Yourself a Broom," "I Know that Someone Loves Me," "Too Many Kisses," "All My Dreams are of You," "Wondering," "Oh! Boy, What a Girl!" "Yum Tum Tum," "Wont Go," "Normandy," "The Baby Looks Like Me," "Panama," "Comin' Home," and "Put Me on the Old Sternwheeler." These are the numbers featured in all the principal productions; they are the numbers which will be sung and re-sung for many months to come.

Full details of the Boxing Day productions are not yet to hand, but we are able to give news respecting many of the Feldman "specials" and their singers.

That great Indian song fox-trot, "Seminola," is undoubtedly one of the outstanding hits of the year. Among the galaxy of stars specially featuring this successful number, may be named vivacious Victoria Carmen in the Wimbledon Theatre pantomime; charming Gwladys Stanley in Julian Wylie's Manchester production; Eva Ellis, principal boy at the Princess's Glasgow, in Harry McKelvie's "Hanky Panky;" Nellie Wigley in Fred Collins' "Babes in the Wood;" Winifred Ward at the Theatre Royal, Bristol, Beattie Allen at the Alexandra, Birmingham; Gertrude Kay in the Jazon and Montgomery "Bluebeard" production; Elsie Denham, another Jazon-Montgomery star; Nell Leslie in Brydon Phillips' "Red Riding Hood," the Tiller Girls at the Glasgow Theatre Royal, and the London Lyceum production.

"Buy Yourself a Broom," is another wonderfully popular panto. hit. It is featured in most of the principal productions, including those at the Princess's and Theatre Royal, Glasgow, and the London Palladium. The well-known artistes scoring with this great chorus hit include dainty Lennie Deane, principal girl at the Palladium; Ivy Luck, principal girl in "Cinderella" at the Liverpool Hippodrome; Elsie Denham; Kitty Franklyn, principal boy in Leon Salberg's "Cinderella," and Gertrude Kay. "Buy Yourself a Broom" is finding favour with principal boys and girls alike.

The supreme pantomime duet is undoubtedly "I Know that Someone Loves Me," which is also being featured, in many cases, as a solo number. "I Know that Someone Loves Me" is featured in Julian Wylie's Newcastle panto. by charming Dorothy Ward, and May Tomlinson. It is also a tremendous hit for Gwladys Stanley and Adrienne Brunne at the Palace, Manchester, and for Marie Blanche and Violet Essex at the Liverpool Empire. In addition to being featured in these three Julian Wylie productions, "I Know that Someone Loves Me" is the star duet at Wimbledon, where it is charmingly rendered by Victoria Carmen and Ivy Close. Cicely Debenham, the dashing principal boy at the Manchester Opera House makes the number her star hit, and it is a winner for Nora Bancroft and Mdlle. Musette in Frank E. Franks' "Red Riding Hood," and for Nell Leslie and Rosie Fitzgerald, and Gertrude Kay and Dorothy Derry. This gives but a slight indication of the popularity of this delightful number, but in conclusion it may be said that at the Brixton Theatre it is an outstanding success in Fred Melville's grand pantomime. Scotland, as has already been stated, is completely fascinated by this lilting number.

Of this season's ballads, everyone is agreed that few can equal "All My Dreams are of You." This inspiring number is an enormous success for Nellie Wigley in Fred Collins' Scottish pantomime, and the popular principal boy is accorded an ovation. It is also featured with conspicuous success by Elsie Denham, Kitty Franklyn, and other well-known stars.

A glance at the panto. artistes' repertoires show Feldmanism to be the dominant factor in almost every case. There are, for example, some fourteen winners going strong in the Princess's production at Glasgow. These include "Seminola," "Comin' Home," "Too Many Kisses," "Buy Yourself a Broom," "I Know that Someone Loves Me," "All My Dreams Are of You," "Yum Tum Tum," "Mamie," and "My Sugar," and are featured by those famous Feldmanists, Eva Ellis, Ethel Holden, Kitty and Edna Prince, George West, Harry Nicols, and D'Arcy's Babies band.

Glasgow's Theatre Royal production continues on its successful career with nine leading Feldman hits well to the fore, these being featured by Will Fyffe, Irene Lister, Irene Hamilton, Fred Knight, and the Tiller Girls. Among the biggest winners here are, "Comin' Home," "Seminola," "Buy Yourself a Broom," "I Know that Someone Loves Me," "The Tobermory Treasure," and "Down in the Quarry."

Dorothy Ward is taking Newcastle by storm with her big Feldman winners, "Too Many Kisses," and "Comin' Home," in Julian Wylie's pantomime. In the same production, "I Know that Someone Loves Me," is featured by Miss Ward and May Tomlinson.

At the Palace, Manchester, sparkling Gwladys Stanley scores an enormous hit with "Seminola" and "Too Many Kisses."

Marie Blanche, as principal boy at the Liverpool Empire, has a great winner in "Too Many Kisses," while Violet Essex, the charming principal girl scores with "Seminola." "I Know that Someone Loves Me" in their due hit.

That keen Feldmanist, Elsie Denham has five great winners in her repertoire; viz., "Seminola," "Buy Yourself a Broom," "Comin' Home," "All My Dreams are of You," and "I Know that Someone Loves Me."

Winifred Ward, another staunch Feldmanist, and a popular principal boy, has a rare trio in "Won't Go," "Oh! Boy, What a Girl!," and "Seminola," which she is featuring at the Theatre Royal, Bristol.

"Won't Go" is the big comedy sensation for Albert Letine at the Lyceum, London, and Fred Lincoln at the Theatre Royal, Exeter. These popular "dames" have the best comedy song of the year!

Kitty Franklyn, principal boy in Leon Salberg's "Cinderella," is handling two wonderful winners in "Buy Yourself a Broom," and "All My Dreams are of You."

Gladys Hayes, the golden-voiced principal girl in Fred Collins' Scottish pantomime is loudly applauded for her rendering of "Shadowland."

"Comin' Home" and "Buy Yourself a Broom," are the outstanding successes for Gladys Watson, a favourite Jazon and Montgomery star.

"Oh! Boy, What a Girl!" is one of delightful Cicely Debenham's star hits at the Opera House, Manchester.

Nell Leslie numbers among her principal song successes, "Seminola," "All My Dreams are of You," "Comin' Home," and "I Know that Someone Loves Me."

Nat Ramsay, the bold Baron in the Elephant and Castle pantomime, scores with the big comedy hit, "Won't Go," "Comin' Home," "All My Dreams Are of You," "Oh! Boy, What a Girl!," "Wondering," "Yum Tum Tum," and "Buy Yourself a Broom," are the hits in George Wayne's "Puss in Boots," at Richmond, says Cecil Montague, the capable musical director.

Francis and Day's.

The success of the songs of the firm in the early pantomimes in the provinces has been more than upheld in those produced later, and now London is adding its quota to the chorus of approbation.

At the London Palladium, in Charles Gulliver's "Cinderella," Clarice Mayne and Lennie Deane scored a triumph with the duet "I'm Terribly in Love with You" on Wednesday of last week, other numbers meeting with great success including "Yearning" (Lennie Deane), "The Old Days and the New" (Clarice Mayne and Charles Austin), "On the 'Bam-'Bam-'Bamy Shore," and, of course, "Ukulele Lady," which was encored again and again.

At the London Lyceum, Helen Gilliland, a dashing Dick, made a big hit in the Brothers Melville's "Whittington" with "When You and I Were Seventeen," Dick Henderson, as Idle Jack, doing likewise with "Pal of My Cradle Days."

At the Royal, Leeds, in Francis Laidler's "Robinson Crusoe," Hetty King is cheered to the echo for her fine rendition of "Pal of My Cradle Days," as is Josie Fearon with "When You and I Were Seventeen," and they are repeatedly encored. Cordial applause is also extended to "Yes, Sir! That's My Baby" (sung by Maudie Francis), "Ukulele Lady" (Belle Isobel), "The Tale of a Guinea Pig" and "Could Lloyd George Do It?" (Phillip Williams).

At the Royal, Newcastle, in the Wylie-Tate annual, "Mother Goose," Dorothy Ward is the recipient of ovations for "I'll See You in My Dreams," the beautiful lighting effects employed during the song evoking much admiration.

At the Grand, Leeds, in John Hart's "King of the Golden Mountain," Katie Kay, as the hero, Derrick, gives a delightful interpretation of "On Mother Kelly's Doorstep," John E. Coyle scoring with "Back I Went to the Ministry of Labour" and "Could Lloyd George Do It?" and Dick Evans with "The Old Days and the New."

At the Empire, Newcastle-on-Tyne, in Fred Collins's "Forty Thieves," Hilda Kirkby, a vivacious Ganem, has her audiences with her in "Ukulele Lady," Leslie Barker, as Abdulla, doing equally well with "Let It Rain! Let It Pour!"

At the Hippodrome, Newcastle, in Frank E. Frank's "Little Red Riding Hood," Nora Bancroft (Prince Valiant) and Lucy Mussetti (Marjory Dawe) are specially featuring "When You and I Were Seventeen" with gratifying results, whilst Huntley Macdonald (Baron Brokeagain) sings "Who Takes Care of the Caretaker's Daughter?" in comical fashion.

At the Palace, Manchester, in the Wylie-Tate production, "Queen of Hearts," Gwladys Stanley and Jack Edge are scoring with "The Old Days and the New," the latter artiste likewise making a hit with "My Girl's Mother." G. S. Melvin, with "The Tale of a Guinea Pig," also arouses much hilarity.

At the Opera House, where pantomime is drawing record business, Cicely Debenham is heard in "Millions of Men," Kit Keen with "On Mother Kelly's Doorstep," and Horace Mills and J. H. Wakefield with "I'm Wonderful," bringing down the house.

At the Palace, Newcastle, in Harry Lees's "Whittington," Lilian Edwards, a charming hero, sings "When You and I Were Seventeen" artistically, while the Waverley Girls score with "On Mother Kelly's Doorstep."

At the Royal, Glasgow, in Howard and Wyndham's "Humpty Dumpty," Albert Le Fre makes much capital out of "Could Lloyd George Do It?" whilst "When You and I Were Seventeen" and "Yes, Sir! That's My Baby," are utilised with much effect.

At the Royal, Edinburgh, Fred Collins's "Babes in the Wood" is graced by the presence of Nellie Wigley, an ideal Robin Hood, and "Ukulele Lady" in her hands loses nothing.

At the Palace, Blackburn, in Will Dalton and Donald Kier's "Sinbad," Mabel Kempton, with "Yearning," and Hilda Simpson, with "Ukulele Lady," are successful in the extreme.

At the New, Cardiff, in Bannister Howard's "Cinderella," Violet Carmen gets away with "Yes, Sir! That's My Baby," also being heard with like success in "When You and I Were Seventeen."

The Royal Naval Quartette of Dan Thomas is scoring with "Yearning" in Lawrence and Parson's "Humpty Dumpty" at the Torquay Pavilion.

Lillian Hillier and Mabel Green are making a big hit with "When You and I Were Seventeen" in Tully and Kimberley's "Cinderella" at Southport. The former artiste will introduce forthwith "Oh! How I Miss You To-night!"

Lawrence Wright Pantomime Music Company.

New Publication: "Indiana Stomp."

The first pantomimes produced in the North, particularly in Glasgow and Edinburgh, have resulted in a sweeping success for the Lawrence Wright songs. This was only to be expected when one considers the abnormal number of strong songs emanating from the Wright house. Artistes who have not already included in their repertoires such big hits as "Sunny Havana," "Araby," "Bouquet," "Toy Drum Major," "I've Never Wronged an Onion," "Save Your Sorrow," "Why Don't My Dreams Come True?" and "Tennessee," are advised to write immediately for copy and band parts of these proved winners, and by so doing solidify their success during the reigning panto. season.

A Stewart-Cruikshanks pantomime, "Goldilocks and the Three Bears," at the King's Theatre, Edinburgh, abounds with song hits. Eve Lynn, the principal boy, gives a beautiful interpretation of "Sunny Havana," which is one of the outstanding hits. Miss Lynn also makes a big hit with "Save Your Sorrow," "Why Don't My Dreams Come True?" and "Lady of the Lake." Miss Prue Temple, principal girl, features "When My Sugar Walks Down the Street" and "Toy Drum Major." Herbert Langley, the eminent baritone, gives a stirring rendering of Horatio Nicholls' new Eastern song fox-trot "Araby," and is rewarded with an ovation. Tom Newell is a riot in the new comedy song "I've Never Wronged an Onion." Christo and Strand have the audience with them during the singing of the chorus comedy song "Why Aren't Yez Eating More Oranges?"

The Wright songs are well in evidence in Florrie Forde's "Robinson Crusoe" pantomime at the Empire, Glasgow, this week. Miss Forde herself features "Sunny Havana," "Ukulele Baby," "Don't Worry" and "Jolly Good Fellows." Needless to say, these songs, handled by such an artiste, are an instantaneous success, and encores are demanded nightly. Billy Danvers has a stormer in "I've Never Wronged an Onion." "Babette," the new Horatio Nicholls' waltz, proves a hit for Beatrice Evelyn, and Aleta Turner, the principal girl, gives an exceptionally dainty rendition of "Why Don't My Dreams Come True?" "Save Your Sorrow," and "Bouquet," all being heartily appreciated by the vast audiences.

On December 21, at the Albert Palais de Danse, Glasgow, the West Scotland Dancing Championship took place (organised by Alex. S. Warren, the well-known M.C., late of the Empress Ballroom, Winter Gardens, Blackpool), when Mr. P. J. S. Richardson, of the "Dancing Times," adjudicated. The nine cups and twelve medals were presented by Mr. Tommy Lorne. The tunes played for the championships were the Tango, "Sunny Havana," "Babette" waltz, and "Araby" fox-trot.

David Crook, musical director of Will Parkin's "Forty Thieves" pantomime, writes of the success made with the Lawrence Wright songs. Miss Ray Wallace, principal boy, gets right away with "Save Your Sorrow" and "Paddlin' Madelin' Home." Croy Croydon gives a fine rendering of "Araby," which is very much appreciated. Mr. Croydon also sings "Sunny Havana" with the principal girl, Dorothy B. Lloyd. Pauline Rivers' Troupe is using the popular waltz "Babette" for the Rose Ballet. Other numbers being featured in Mr. Parkin's pantomimes "Mother Goose" and "Aladdin," include "Ukulele Baby," "Why Don't My Dreams Come True?" "Save Your Sorrow," and "We're All Jolly Good Fellows."

Harry Lees, the well-known producer, who is running several big pantomimes this year, includes in each of them the following pantomime winners:—"Sunny Havana," "Save Your Sorrow" and "Why Don't My Dreams Come True?"

At the Borough Theatre, Stratford, on Boxing Day, Fred Fredericks presented his pantomime "Aladdin," a brilliant production. The principal girl, Kathleen Stack, gives a wonderful rendition of "Babette," as also does The Emperor, Bryn Gwynn, with "Araby." An outstanding feature is the duet sung by Kathleen Stack and Teddy Butt, entitled "Bouquet." They are ably assisted by the dancers, who appear on the stage as real bouquets. Frank Varney gets the whole house singing "I've Never Wronged an Onion," whilst an excellent quartette, sung by the principal boy and girl and the comedians, is "Hay, Hay, Farmer Gray." The producers were well rewarded for their choice of the finale number, "Save Your Sorrow," which was received with enthusiasm.

A letter from Chester Barclay, playing King in the Brixton pantomime, inform us that "Toy Drum Major," "Babette," "Save Your Sorrow," "Why Don't My Dreams Come True?" and "Araby," proved decided hits in the pantomime which was produced on Boxing Day.

Norman Austin, the popular musical director of La Scala Picture House, Glasgow, is making a special feature of Horatio Nicholls' numbers including "Sunny Havana," "Babette," "Araby," etc. On January 4 a special singer has been engaged to sing "Save Your Sorrow," "Why Don't My Dreams Come True?" and "Araby." Numbers being featured for the intermission on this occasion will be "Paddlin' Madelin' Home" and "Hay, Hay, Farmer Gray."

"Hay, Hay, Farmer Gray," as worked by Freddie Frome and Fred Lyndo in Messrs. Kimberley and Fortesque's panto., "Jack and Jill," is stated to be the hit of the pantomime. Other outstanding numbers are "Save Your Sorrow," "Araby," "Why Don't My Dreams Come True?" and "Oh, How I've Waited for You."

Bert Murray, with "Red Riding Hood," at the Opera House, Belfast, writes that "I'm Not at All There" and "A N'egg, Some N'ham and a N'onion" proved terrific hits on production night, and he predicts they will be the hits of the show.

Miss Ivy West, principal boy in "Sinbad," which was produced at the Opera House, Bridgwater, on Christmas Eve, informs us that "We're All Jolly Good Fellows" was a great winner. Miss West has "Araby" in active rehearsal.

Charles Tempest, Dame in Mrs. Kimberley's production, "The Babes in the Wood," tells us "I've Never Wronged an Onion" was enormous.

Teddy Desmond and his band, the Savanahs, at the Palais de Danse, Dennistoun, Glasgow, features with great success nightly "Sunny Havana," "Araby," "Babette," "Why Don't My Dreams Come True?" "Save Your Sorrow," and many other hits from the "Wright" catalogue. J. H. Hindon Bell, the manager, is arranging a special "Toy Drum Major" night early in January.

(Continued on page 4).

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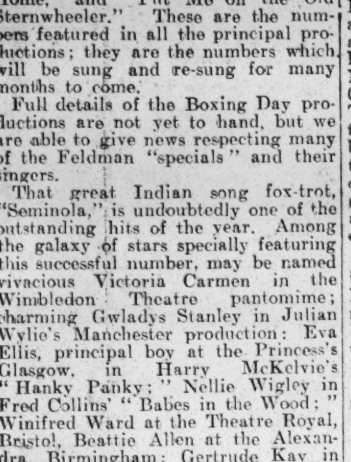

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By BATON.

Here's wishing every musician a happy and prosperous New Year. The year just closing has been a memorable one in the annals of dance bands and never has there been such a demand for dance musicians. There were many at the end of 1924 who predicted that jazz would soon die because the public were getting tired of syncopated music. Instead, syncopation has flourished exceedingly, and nowadays it is the rule rather than the exception to find a jazz band in the music-hall programme. Apparently the ballroom was not sufficient for the public. And as the number and scope of the bands have grown, so the individual merit of performers has improved. It has been shown that the proper rendering of syncopation needs not only a developed musicianly conception, but a knowledge of psychology as well.

With "Mercenary Mary."

George Hines has joined the "Mercenary Mary" No. 1 Company as alto sax. Charles Perrett, brother of the popular Harry, is also with the orchestra. Charles was formerly with Brighten's band at the Corner House and with Percy Bush at Newcastle. He is a fine flautist.

At York.

I ran across Sam Grossman the other day on a visit from York, where he is established with Alec Silvester's Band at the Grand Ballroom. He tells me that business is wonderful there. Max Martin is the popular sax. with this band. He plays alto and tenor sax., clarinet, bass clarinet and oboe—but not all at once!

New Writers.

Wally Dewar of the Casino Ballroom, Manchester, and A. E. Crabb, have just completed two new waltzes entitled "Dream Nest" and "Preludin'," which, according to those in a position to know, bid fair to eclipse their first popular fox-trot success, "I Know," published by Silberman. "Dream Nest" was featured on the screen at Collins' Music Hall last week.

The Waiawaians.

Billy Smith, of the Waiawaians, at the State Café, Liverpool, tells me that he arrived at that particular spot. He and his band were on the job for six years, and while in Paris, the dancing teachers thought of a new dance and called it the "Wai-awa." He thereupon added a few more "i's" and "a's" and—hey presto, "The Waiawaians." He thinks the dance will be introduced over here next year. Billy's popular combination consists of Hugh Pearce (piano), Billy Handcart (alto sax.), Ralph Jeffries (tenor sax.), Billy Bidwell (banjo and violin), Pat Nolan (trumpet) and himself on the drums and soprano sax. A soprano sax. trio is a feature of the band. All the music is arranged by Ralph Jeffries. He adds that they are having a very successful time in Liverpool, and that the Tango has caught on. While abroad the band played before the King and Queen of the Belgians, and they were congratulated on their music by the Prince of Wales at Le Touquet before he went on his world tour.

East Ham Palais.

Victor Vorzanger's Band at the East Ham Palais de Dance is still scoring triumphs, and they have a big holiday programme. Mr. Vorzanger has played before nearly all the members of the Royal Family, and he is also well-known for his association with the Grafton Galleries, Queen's Hall Roof and Murrays. He directs a combination of talented musicians who broadcast every Monday—the only Palais band, I believe, at the moment broadcasting. His latest features are "Just My Fancy" and "I'm Always Longing For You."

A Clever Clarinetist.

Tim Maurice needs no introduction. He is still the popular young clarinet player with the New Columbians Orchestra at the Tottenham Palais de Danse. Irish (and proud of it), he was born twenty-four years ago, and his father was a bandmaster (who eventually rose to the rank of major) in the Lancashire Fusiliers. At the age of nine, Tim studied the violin, and at fifteen joined his father's regiment as clarinet player. During the War he was wounded twice, and after the Armistice he was at La Hestre, in Belgium. In 1919 he went with the regiment to India as solo clarinet, eventually being discharged as the result of an accident to his knee. He joined the Holloway Empire Orchestra in 1921, afterwards making his debut as a jazz musician with the Yale orchestra at Wimbledon Palais and at Rector's Club, Paris, where he stayed five months. A year ago he returned from Paris and joined the New Columbians at Wimbledon, transferring to the Tottenham Palais eight months back. Besides being an excellent clarinetist Tim Maurice is a good comedian and showman.

Enterprising.

The dance band run by Miss Natalie Spencer and Mr. Kenneth Bater is in great demand for seasonable functions. Miss Spencer was pianiste to the famous Southern Syncopated Orchestra (Marion Cook's section) and was the only European in the band for that season. She was selected for her understanding of "spirituals" and other "darky" music, and several of her own compositions of this type have been featured by Ernest Scovell and Frederick Whelden. In addition to the band this enterprising couple have a go-ahead school of dancing in Cork-street, and Mr. Bater is otherwise a busy adjudicator. Both play in the band, and by means of a duplicate pianist and drummer, also work in their own cabaret at the same engagement.

Lupino—Sax.

Lupino Lane, who recently returned to London from the States after an eighteen months' absence, will play the saxophone in a new Julian Wylie show which opens at Blackpool in about three weeks' time.

At Northampton.

The Syncopated Players' Dance Band at the Salon de Danse, Northampton, is a great attraction there. The combination comprises director-violinist George Latimer; piano, Billy Brazier (featuring Billy Mayerl's "Jazz Master" and "Jazz Mistress"); trumpet, Jack Halsey; drums, A. Gurnham and Fred. A. Cooper, banjo and E flat, alto and soprano sax. The tango is very popular at the Salon de Danse.

Items of Interest.

Walter Lee and his combination from the Cosmo Club, have started at the London Club, Baker-street.

Buller Kohn, sax. with No. 2 Company of "No, No, Nanette," was in Town this week, and reports "capacity houses."

A. Rossi, the well-known sax., has left for Switzerland.

Alf Loader, late tenor sax. with the Coney Island Band at the Popular Cafè, has joined Howard Flynn's band.

A Remarkable Achievement.

Hendy Lewin is one of the most enterprising young men in the profession. Perhaps he is known primarily for his association with the firm of Lewin Brothers, but at one time he was a professional player. Born only twenty years ago, Henry Lewin won an L.C.C. scholarship and studied French and music, which, he says, are the only two subjects which appeal to him. When he left school he went to Paris with the object of becoming a furrier. In 1919, however, he chummed with a boy whose father manufactured saxophones, and young Henry was fascinated. All the fur had flown. For two years he busied himself in a saxophone workshop, and when he returned to England in 1921, he started dealing in the instruments with great success. In 1922 he became a professional player, abandoning this in March of last year to found the present business with his brother. The first Lewin saxophone was manufactured exactly a year ago, and such was its reception that within three months of the commencement of the business the brothers were obliged to remove from the small premises they occupied in Wardour-street to the present building in Moor-street. Now Lewin saxophones are permanently established and played by most of the leading musicians. To have accomplished all this within the space of eighteen months is certainly a remarkable achievement.

"JACK AND JILL"

At Sheffield.

Mr. John Hart's annual pantomime, "Jack and Jill," was presented at the Theatre Royal, Sheffield, on Christmas Eve, and its hearty reception by a large and enthusiastic audience, indicates that it will prove another "Royal" success. Mr. R. C. Oldham, the author, has admirably succeeded in giving a delightful story, and whilst keeping to the main traditions of "Jack and Jill," has introduced a novel and original setting. The scenery is a special feature, the principal scenes being the opening, "The Fairy Glade, Outside Martha Crumple's House," a very pretty set, full of animation with its tasteful ballets and good comedy; "A Room in the Marquis's House"; the "Four Seasons," a fantasy of interesting stage pictures, with their charming representative ballets, culminating in "The Magic Pool"; the "Hotel Gardens," a bright combination of colour and spectacular effects; "A Room in Martha Crumple's House," where the comedians get in a riot of fun, and where some fine acrobatic and trap work is cleverly given; and the final scene, "Jack's Palace," a fine piece of stage-craft, with brilliant and novel lighting effects.

An excellent company has been secured, and their efforts are well appreciated. Miss Edith Pearson, as Jack, is an ideal principal boy, and her songs, "Sunny Havana" and "Mother Kelly's Doorstep," were given in fine style. Miss Jenny Dean as Jill, plays the part in finished manner, and among her vocal items were "Katherina," "Ukulele Lady" (with dance), and duet with Jack, "What about you?" As Fairy Queeen Florina, Miss Beatrice Hutchinson is well placed, and her songs were a treat. Misses Hilda Campbell Russell and Doris Griffiths, as Colin and Dolly, were heard to advantage in a duet, "When you and I were seventeen." Mr. Johnnie Schofield as Martha Crumple makes an excellent Dame, and infuses plenty of fun into the part. His songs, "Won't Go" and "Mouse," were well received. Simple Simon as played by Mr. Ivor Vintor, was full of original humour, his song, "Could Lloyd George do it?" and his duet, "In days of old," with the Marquis, causing hearty laughter. As Archibald Smiler, Mr. Jack Stanley proved a versatile comedian, and his songs, "Ministry of Labour" and "Chick, Chick, Chicken," were well rendered. He also joins Jill in a duet, "So this is love." Mr. Jack Lennol is good as the Marquis of Betanbroke, and he sings "Are You? Yes I Yam," and a duet with Simon. Other parts are well played by Queen and Le Brun, as Slap and Dash, Harry Midgley as Sprite, and Johnny Val as Tricks, a quartette of bustling comedians, and Mr. Alfred Grant as Blight, a good vocalist. The ballets, groupings and choruses, both of children and adults, have been well done, the costumes are unique in design, and the blending of colours very effective. Miss Estelle King's Eight Speciality Dancers are excellent in their dancing scenas, and Miss Irene Wisher is a clever and dainty principal dancer. The tuneful choruses and orchestra are under the direction of Mr. F. James Legrand.

Mr. John Barker has produced the pantomime, under the supervision of Mr. J. E. B. Beaumont, and to these gentlemen great credit is due for the smoothness of the production.

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